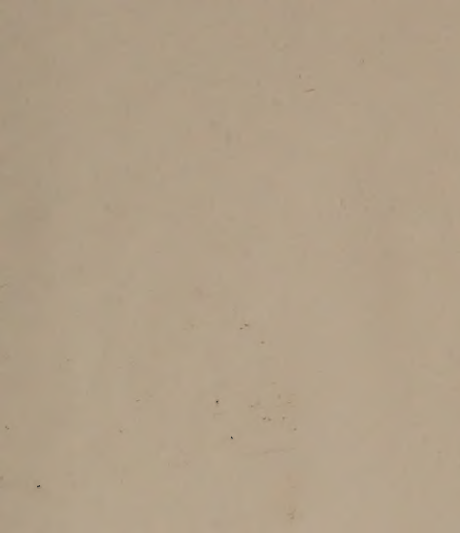


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PICTURES BY FAMOUS ARTISTS TO BE SOLD

Sun 2-16-13

Early English Portraits, a Turner Water Color and Bouguereau's "Lost Pleiad" Among Those Offered This Week.

Since New Year's picture sales at auction have been of weekly occurrence, and not infrequently several collections have been dispersed within the limits of a single week. Already the total amount paid by buyers for art works at auction for the current season must run well over two millions of dollars, and the end is not yet.

Two collections to be dispersed this week are those of John F. Talmage, now on view at the Knoedler galleries, and set for auction sale on Thursday evening next at the Plaza, by the American Art Association, and of Mrs. Melbert B. Cary, at the Anderson galleries, on the afternoon and evening of Tuesday, the latter sale also including pictures belonging to Mrs. Jane A. Hurd.

The Talmage pictures are only twenty-six in number, but their average is high and the collection as a whole makes an agreeable impression. There are portraits and landscapes by the English painters of the late eighteenth and early nineteenth centuries, an early Dutch and an eighteenth century Italian contribution by Pieter de Hooch and Francesco Guardi, respectively, and a group of French and Dutch modern landscape and figure pictures by such artists as Corot, Dupre, Diaz, Daubigny, Rousseau and the later men, Cazin, Harpignies and Henner, the Holland contingent comprising Mauve, Israels and Jacob Maris.

Looking first at the older works, the English portraits claim attention. Gainsborough's likeness of the young Duke of Clarence, afterward William IV., indicates rather frankly the unformed character of the youth who was to become King of England. The painter has not failed to show the weakness of the lower part of the face, and he has suggested a corresponding indecision in his painting of the hands. The brave color of the young man's naval uniform and the formality of the curled wig do not disguise these things, and Gainsborough was no doubt quite aware that they would be perceived. This makes the portrait all the more interesting. On a nearby wall is the portrait by Hoppner of the bewitching Mrs. Jordan, who could scarcely have had much difficulty in winning the royal favor of this weakling. The young woman is decidedly handsome, and her look is conquering. Hoppner painted her with an appreciative brush.

Two Romneys are here, and both good. One is a conventional portrait, large in size and agreeable in quality, of Lady Elizabeth Twisden, seated at full length, while the smaller is en-



LADY MARY ANNE BEAUMONT, BY SIR THOMAS LAWRENCE. IN THE TALMAGE COLLECTION, TO BE SOLD BY AMERICAN ART ASSOCIATION.

titled merely "A Lady of Quality," and shows the head and shoulders of a distinguished young woman, painted with a good deal of freedom, yet with sufficient constructive sense to convey firmness and actuality. The color is pleasing, without being remarkable. Raeburn's "Portrait of a Lady," taken to be that of a member of the De Vere family of Midlothian, is handsome and familiar as well, having been shown not long ago in the Knoedler gallery at a loan exhibition. It has the characteristic note of the sturdy Scotchman in its composition, and the color, with its quiet sobriety and richness, is marked by his enduring and satisfactory formula.

Lady Mary Anne Beaumont as Sir Thomas Lawrence has represented her

was a young woman of leisurely and rather conscious beauty. No member of the English portrait painters' group could be sweeter than Sir Thomas, and when he stopped just short of making his color saccharine, as here, he seldom failed to make a picture that endures well the test of time.

Turner's water color of Fluelen, Lake of Lucerne, painted for John Ruskin's father, about 1840, mates well with the little collection of pictures by the English master that were left by John Ruskin himself on his death and that were shown in London in 1900. With its rare union of breadth and detail, one of Turner's most celebrated qualities, this drawing carries to the beholder a surprising strength and



A LADY OF QUALITY, BY GEORGE ROMNEY. IN THE TALMAGE COLLECTION, TO BE SOLD BY AMERICAN ART ASSOCIATION.

beauty not easy to resist. The mountains, running down to the water, and the buildings and figures in foreground and middle distance contribute to a composition well knit and symmetrical. It is one of the most interesting pictures in Mr. Talmage's collection. With it may be mentioned a Nasmyth and an Old Cromie.

The Guard has the ever present little strokes of grayish white depicting the sweeps of gondolas, or the tiny figures of Venetians on barges or quays which are found throughout his competent and occasionally inspiring work. This is not a great picture, but a pleasing one.

The De Hooch is in the same category; it wants luminosity in its middle planes, but it has a capital little opening at the bark, through which warm light and some happy details of design are both admitted.

The French pictures are representative of their kind. Those by the men of 1830 offer nothing out of the common; the familiar fields are traversed in the accustomed way. They are good ex-

amples. Mauve's "Peasant Leading a Cow" has his well known breadth of manner, and "Sheep on the Dunes" is also characteristic. The Talmage collection will please most observers, and startle none.

As remarked the other day in a brief review of the Cary pictures, the outstanding canvas in this collection is a decidedly unusual Bouguereau. "The Lost Pleiad" is strongly painted, the modelling of this handsome nude is firm, and the French painter of prettiness has secured, in this instance, an exceptional suggestion of the third dimension.

The legend of which Bouguereau took advantage as a theme for this picture is the old Greek myth recounting the pursuit of the lovely daughters of Atlas by Neptune, son of Orion. When they begged the gods to relieve them of the unwelcome attentions of Orion Jupiter turned them into white doves, and finally made them a constellation in the sky. In the beginning they were seven in number, but Electra, who is

the subject of this picture, wandered away and was lost; it is she that Bouguereau has here recalled. Her sisters are seen far below, in the shadowy regions of space, while this lovely nymph courses upward, her arms extended in front of her, as though in the very act of soaring.

Bouguereau painted this in 1884, and it must have been done in one of his militant moods, as when he stood out against half the artists in Paris by accepting the invitation of the Empress Dowager of Germany to exhibit at the Berlin international exposition of fine arts in 1885. The loyal Frenchman who had borne arms in 1870, as he had also done in 1848, declared that if he had to go to Berlin alone, he would do so. "I consider it a patriotic duty," he remarked; "to conquer the German painters in the very capital of the German Empire."

TALMAGE PICTURES ON VIEW.

Racburn's "Portrait of a Lady," a Corot and Daubigny Among Gems.

The eighteenth century English school will probably dominate the interest of the public in the Talmage collection now on view at the Knoedler Galleries prior to the public sale at the Plaza Hotel, which will take place on the 20th.

Racburn's "Portrait of a Lady" is one of the striking canvases, partly because of the brilliant color scheme, a ruby cloak falling from her shoulders and contrasting strongly with the warm white of her gown, and partly because of the downright method of presentation. The canvas is well-known. It was exhibited at the Edinburgh Loan Exhibition in 1901, at the Scottish Old Masters' Exhibition in the Grafton Gallery, 1895, and last year at the Loan Exhibition of M. Knoedler & Co. It came from the collection of Arthur Sanderson of Edinburgh, who purchased it from the family.

The subject is a dark-haired woman whose curls are arranged in such a way as to fall over her eyebrows, partly concealing the eyes. The expression is interested, perhaps slightly querulous. The canvas has crumpled a bit so that the pigment rolls and twists into a disagreeable surface on the fine plane of the chest, a difficulty easily remedied, which mars an otherwise excellent painting.

Romney is represented by two canvases, one the stately portrait of Lady Elizabeth Twisden seated and holding a book. Her red-brown hair enframes a face of warm flesh tints and sprightly expression. Her large form takes classic lines under the soft folds of her cream white gown. The background, in which a number of colors are fused in a grayish neutral tone, is atmospheric and enhances the charm of the graceful figure. The gown is adorned with sprigs of gold embroidery, and is beautifully painted, the accent of gold being taken up and repeated with a stronger note in the tooling of the book held in the left hand.

The Lady Elizabeth was in the Grafton Gallery Exhibition of 1900. The other Romney is a portrait of "A Lady of Quality," which came from the Christie sale of June 25, 1904. It is in Romney's characteristic vein, a pretty English face with brown thick hair tied up with a yellow band of ribbon. The background is vaporous with beautiful color, but the face is somewhat lacking in animation—a somewhat sleepy beauty, we infer.

"Lady Mary Anne Beaumont," by Lawrence, a dazzling vision, is in the artist's brilliant popular style. It was exhibited last year at the Loan Exhibition held at the Knoedler Galleries.

At the same exhibition also was shown Gainsborough's portrait of William Henry, Duke of Clarence, (afterward King William IV.) which came from the Duke of Cambridge's sale at Christie's, in London, 1904. The historical association no doubt will cause the public to take as much interest in this fresh-colored handsome youth as though he were one of the great ladies immortalized by Gainsborough's industrious brush. The hands, one resting on the hilt of a sword, the other holding a hat, are painted with the nerve and lightness which made the painter's special fame, exquisite hands, aristocratic and blue-veined as befits royalty, and much more eloquent of the sitter's lineage than the childish little pink face which is carefully smoothed by the artist's brush and loses a shade of sensitiveness thereby.

Hoppner's "Portrait of Mrs. Jordan," cheery and wholesome, an admirable portrayal of the saucy type to which the sitter belonged, unusually whimsical and humorous in expression and fine in color, closes the list of eighteenth century portraits.

Their auction room prestige has been closely contested by J. M. W. Turner, who is not, however, represented in the present collection by any of his more ambitious pictures. His one little water color is a pearl of price, nevertheless. It shows the Lake of Lucerne lying like a great diamond flashing back the rays of the sun, while around it loom vast mountains drenched with color and light. It is one of the famous drawings made for the father of John Ruskin and was formerly

in the collection of Abraham Haworth, Esq., England.

In strong contrast to this radiant bit of chromatic splendor is the grave, beautiful "Amsterdam," by Jakob Maris. Of about the same size as the Turner, this long stretch of red and gray roofs and walls, massed beneath a heavily clouded sky, is hardly less salient as a work of art. The superb directness with which the complication of detail is resolved into an effective and impressive simplicity, the fluency of the painting, and the peculiar richness and purity of the color make this little picture a great painting, worthy of association with the best. Another picture by the same artist, a view of Dordrecht, seen under a sky in which white and gray clouds are pendulous in a still air, shows the buildings of the town behind a cluster of masts rising from the foreground, which is given to a stretch of water crowded with sailboats, the sails of which are not seen. This comes from Judge Bronson's collection and is as fine in quality as its companion, although not quite so concentrated in interest.

A number of small pictures are in the collection. Rousseau's little panel, with its "solitary horseman" and its distant sun-flooded plain, is a very fine little composition, and so is Daubigny's "The Ferryboat," with its green river banks and pellucid air. There are also a small panel of agreeable quality by Paul Jean Clays, a good little water color drawing of a young mother by Josef Israels, a Sussex landscape by Patrick Nasmyth, and a landscape, with a boy and a donkey lending human interest to the scene, by Old Crome.

The most important picture of the Barbizon school is the "Path Near the Pool," by Corot, a grass-grown road entering a glade between sloping banks. The small and large groups of trees characteristic of the artist's later compositions are on either side of this work; there are distant hills and a pond, with a group of figures, one wearing a bright-red waist—all the hall marks of a good Corot—and the exquisite silvery atmosphere to boot. He was indeed a "good Father Corot" to stick so bravely to his last and turn out so much beauty for the coming generation to fight over and spend its money on. The picture was in the "hundred masterpieces" of the 1892 exhibition and has its place in the book by Robaut and Moreau-Nelaton. Another small and beautiful Daubigny, the "River Olse Near Andresy," a peaceful, joyous picture; a "Coming Storm" by Dupré, which looks like a Diaz in its dramatic glitter, and a forest scene by Diaz complete the list of the Barbizon pictures.

The Dutch little masters have one representative, Pieter de Hooch, whose picture, "The Concert," is very interesting in composition. Three figures are grouped a little to the left of the centre, at the right is a woman standing in an open doorway, through which is seen a glimpse of the street. The floor is tiled in the diamond pattern characteristic of the period. A woman in a low-necked gown is looking languidly at a music book that lies on her lap. Another woman just behind her is keying up a lute. A man is seated in front of a harpsichord. The mood of the picture is languid rather than sprightly and the workmanship seems later than that of the de Hooch in the Borden collection.

Other pictures are a "Peasant Leading a Cow" and a "Sheep on the Dunes," by Mauve; a "Head of a Girl," by Henner; a "Moonlight," by Cazin; a landscape by Harpignies, and a "Venice," by Guardi.

ART EXHIBITIONS

The Talmage Collection of Old and Modern Pictures.

It is not by any means unfortunate that the American Art Association, continuing just now in its own galleries the sale of the late Mr. Borden's books and other treasures, has been obliged to show elsewhere the collection of John F. Talmage. This group of twenty-six old and modern paintings is presented at the Knoedler

Gallery, where, in a sufficiently spacious but not too large room, it enjoys precisely the intimate atmosphere which is most in harmony with its special character. Mr. Talmage appears to have bought his pictures because he liked them; they are of the sort that it is good to live with. A few fine English portraits illustrate here a fashion recently current among collectors, but neither these nor the landscapes surrounding them are to be admired for a merely decorative significance. The collection is rich in deeper and more interesting qualities. Its sale in the grand ballroom of the Plaza next Thursday evening will probably make a sensation.

The most notable of the portraits is Romney's "Lady Elizabeth Twisden," a large canvas in beautiful contrast to the rather perfunctory performances by which he is too often represented in American collections. The flesh tints, it is true, are a little hot, but this cannot diminish the charm of the lady's features, and, besides, Romney has posed her as well, against so good a sylvan background, that the pictorial ensemble conclusively takes us captive. Best of all, too, he has superbly painted his sitter's creamy white dress. Technically, this is a Romney of exceptional interest. It is a weightier souvenir of his art than the bust portrait of "A Lady of Quality," which also belongs to Mr. Talmage; but this latter, more popular work, a very dainty, pretty thing, nevertheless, has its merits. The Racburn and the Lawrence, both portraits of women, are good representative examples; but there is little more to be said about them. Hoppner's "Mrs. Jordan," on the other hand, strikes a more penetrating note; it is a bewitching bit of characterization and it contains some lovely color. It is its fresh, brilliant color that particularly distinguishes Gainsborough's "Duke of Clarence," that and the adroit, individualized brush work which tell in the painting of certain parts of the costume.

There are other old English pictures of importance in the show, among them the most satisfying Turner we have seen here in years. It is a water color, the "Fluelen, Lake of Lucerne," which, it is recorded, he made for the elder Ruskin. The picture is full of romance and it is full of science, a leading source of its beauty being the simple truth with which Turner expresses the mountain forms in the background. The very bone and sinew of nature are in this work. Prismatic as it is in color, too, it still is kept well in hand. The blaze, one feels, is right. A water color like this is worth a thick sheaf of Turner's ordinary fantasias. As sober pendants to the little masterpiece Mr. Talmage has two landscapes, likewise on a small scale, done respectively by Nasmyth and Old Crome. Both these names are not infrequently found attached to rather dull pictures. In this instance they belong to two gems of careful observation, sound execution and true pastoral feeling. In somewhat unexpected association with them we find a capital small Guardi, a typical glittering "Venice," marked by an exceptional warmth of color. The other old master of Continental origin is a fine de Hooche, "The Concert," as this interior with figures is called. It is not so radiant in color as the picture which has just appeared in the Borden sale, but its quieter tones are of great beauty. The episode in the right hand

corner of the composition, where a woman stands in a doorway between the spectator and a distant view of some Dutch street, is one of the happiest things in the range of this master's art.

Turning to the modern pictures, one is stirred to reflection on the interesting manner in which fame is sometimes overtaken by a given school. Time was when in a New York exhibition of this kind the Barbizon men had everything their own way. Now the supremacy is disputed with them by some of the modern Dutchmen. Have not the latter "caught up" in the race, fairly ranging themselves with the classics of 1830? Let the reader examine the question in the light of Jakob Maris's marvellous little pictures, the "Amsterdam" and the "Dordrecht." He should observe especially the synthesis at which Maris arrives in his painting of the buildings in the "Amsterdam," and then he should note the felicity with which the boat in the foreground is made to serve as the one accent needed in the pattern. Finally, we have in both pictures perfect composition, perfect technique, almost artlessly enveloped in the spell of sheer nature. Of the two examples of Mauve, one, the "Peasant Leading a Cow," is well done, but in no wise moving. The other, "Sheep on the Dunes" is a really noble picture, so tender and so beautiful in sentiment that we scarce pause to consider how masterfully the artist has used his brush. Technique is what it ought always to be, only a means to an end in a picture like this. The specimen of Clays is characteristic enough, and so is the little water color by Israels, but neither these pictures nor the more modern French canvases, like those by Henner, Cazin and Harpignies, need detain us on the way to the five or six landscapes of the Romantic period.

Corot is salient in this group with "Le Sentier au Printemps," an exquisite painting, subtly agleam with the lights of spring, composed with a peculiar elegance and vividly stamped with the master's style. But, resplendent as this picture is, we could perhaps spare it if we had to choose between it and Rousseau's "Landscape with Horsemen." This extraordinary little panel suggests a transitional stage in the artist's development, a point at which he adhered, to some extent, to a closely analytical treatment of landscape forms, but saw his subject as a whole, with a simple breadth recalling the best work of Constable. It is a glorious landscape. There are two good panels by Daubigny, one of them "River Oise near Andresy," notable for its uncommonly loose handling; and there are strong pictures by Dupré and Diaz. With these we exhaust a short but impressive list. Unmistakably the Talmage collection has provided us with one of the best exhibitions of the season. R. C.

THE TALMAGE COLLECTION.

Sale of Paintings, Including French, English, and Dutch Examples.

Twenty-six paintings collected by John F. Talmage will be sold by the American Art Association Thursday evening, February 20. Until that time, they may be seen in the galleries of Knoedler & Co., No. 556 Fifth Avenue. The small collection includes ex-

cellent examples of the Barbizon group, English eighteenth century portrait painters, with Turner, Nasmyth, and Old Crome, and a number of modern Dutch paintings, with the important addition of a very fair interior by Pieter de Hooghe. Besides those mentioned, there are a few pictures which do not fall under any of these classifications, as, for example, a Henner, a Cazin, and a Guardi.

The general standard maintained is high, perhaps most consistently so in the English group. The two Romney portraits show the artist at his best, with a firmness of drawing not always found in his work, yet with no loss of his own graceful charm. Gainsborough's portrait of the young Duke of Clarence, afterward King William IV, reveals something of the originality always discernible in this master, in spite of all the conventions and mannerisms of his time and school. There is subtlety in the characterization, and poise and distinction in the young man's attitude.

The living quality that one expects in the work of Raeburn, looks out from his portrait of a lady, painted with his usual ease and freshness. An unusually animated portrait by Hoppner, and one of Sir Thomas Lawrence's facile and sparkling canvases are also here. The landscape by Turner is one of the watercolors made for the father of John Ruskin. It is full of color and imaginative treatment.

An excellent Crome landscape with boy and donkey and A View Near the Weald of Sussex, by Patrick Nasmyth, complete the group of English pictures. The picture by Pieter de Hooghe is one of those intimate interiors presenting a favorite subject of his, The Concert. The grouping is most felicitous. The paintings of the modern Dutch school include a water color, tender in feeling. The Youthful Mother, by Josef Israels; a colorful group of boats in full sail by Paul Jean Clays; two pictures by Jakob Maris, in which water-front buildings, boats, and luminous sky are used in effective composition, and two rather sombre ones by Anton Mauve showing respectively a peasant boy leading a cow along a road which stretches across a flat plain, and a characteristic picture of a flock of sheep with their shepherd on the dunes.

The group of French paintings is headed by the inevitable Corot, whose landscape Le Sentier au Printemps shows one of his familiar arrangements of grays and greens with enlivening white and red accents. Rousseau's landscape shows a wide expanse of sunlit plain beyond a dark and rugged foreground. One of the two Daubigny landscapes has a quiet beauty. In strong contrast to Daubigny's tranquillity are the broadly painted trees and turbulent sky in The Coming Storm by Dupré. There is one Diaz, and a well-composed group of trees about a stream by Harpignies. An attractive small view of Venice by Guardi is in his most decorative manner. A moonlight by Cazin and a characteristic painting of a pretty red-haired girl in profile by Jean Jacques Henner complete the list.

COLLECTION OF J. F. TALMAGE TO BE SOLD

**Pictures Now on View in Knoedler
Galleries Possess a Fair Stand-
ard of Interest, Without In-
cluding Anything Conspicuous**

THE collection of pictures belonging to John F. Talmage is on view in the Knoedler Galleries, previous to their sale by the American Art Association at the Plaza Hotel, February 20.

The collection reaches a very fair standard of interest, without including anything of conspicuous importance. Among the early British portraits are a pleasing Raeburn and a handsome portrait of Lady Elizabeth Twicken, by Romney. The single example of Corot is painted with admirable fluency and color sense, but seems to be lacking in feeling. Daubigny is happily represented in a small panel, "River Oise near Andresy," and there is a richly colorful Dupré.

The older Dutch school shows one example, a fairly satisfactory de Hooch, while of the modern men there are two good Mauves and two excellent, though small, examples of J. Maris.

The private collection of John F. Talmage will be sold by the American Art Association on Thursday evening, Feb. 20, in the ballroom of the Plaza Hotel, and meanwhile the pictures, consisting of only twenty-six, are shown at the Fifth Avenue galleries of Knoedler & Co., because the galleries of the association are otherwise occupied. The innovation is surely agreeable, for these rooms of the Messrs. Knoedler & Co. are well lit, spacious, and accessible, so that the work is seen to the best advantage, and, as many of them came originally to the owner through this firm, it is eminently fitting they should be displayed under their auspices. Though the number is small, the work is really and truly such as will appeal to the connoisseur. There is not an indifferent canvas on the walls, while several of them are of prime importance. The Men of Thirty, the Early Englishmen, some few of the modern Dutchman, and two or three ancient works make up the collection, which has been selected with much discrimination. A Pieter de Hooghe is the most ancient of the pictures. It has a long "provenance," but it is sufficient to say that it is characteristic, represents an interior with four figures and a dog, and the lighting is admirable, while the color and the technique are both of large interest. A Venetian bit by Guardi is a real joy, with its drawing of San Giorgio Maggiore, its ship-ping, and its delightful rendering.

The British painters of the Georgian times include Raeburn, Lawrence, Hoppner, and Romney, along with Gainsborough's portrait of William IV. as a young man when he was the Duke of Clarence. Here the monarch stands with his great star on his breast, a wig on his head, in uniform. Romney's "Lady Twisten" is a delightful affair, a seated figure in a dress of light tones, flowered, with her hand on her lap. The Raeburn is of a lady likewise, and was seen at a recent loan exhibition at these galleries. A characteristic of the majority of the pictures, especially the landscapes, is their modest size, with no diminution, however, of quality. Thus

There is a small Daubigny, "The Ferry Boat," of exquisite tenderness, while a highly artistic performance by Rousseau is the "Landscape with Horseman," with its foreground in shadow and a warm, tender light bathing at the distance. The Corot is characteristic and the Diaz is a study of the Forest of Fontainebleau, the "Path in the Rocks." Jacob Maris, with his views of "Amsterdam" and "Dortrecht," Mauve with his "Peasant Leading a Cow," Israels with his "Youthful Mother," and Clays, Henner, Cazin and Harpignies are more of the men represented. Until the night of the sale the pictures remain on free exhibition.

PAINTINGS BRING \$298,800 One Water Color, a Turner Brought Record, \$14,400.

Another record breaking sale of paintings was held last night in the ballroom of the Hotel Plaza, when the John F. Talmage private collection of early English, Barbizon and the Dutch school was dispersed by Thomas E. Kirby, of the American Art Association.

The twenty-six paintings were sold in forty-five minutes, and they footed up what is regarded as a remarkable total—\$298,800—and this right after the big Borden sale. Of this amount the highest price—\$40,100—was paid by W. W. Seaman, as agent, for a Romney, entitled "Lady of Quality." It was bought at a sale at Christie's, in London, in June, 1904. The under bidders were C. K. G. Billings and Horace Harding.

A record for a water color was broken when the same buyer gave \$14,400 for a Turner called "Fluelen, Lake of Lucerne," painted about 1840. This is one of the noted drawings made for the father of John Ruskin. Raeburn's "Portrait of a Lady" was sold to the Knoedlers for \$16,000. The same buyers gave \$20,000 for "Lady Mary Anne Beaumont," by Lawrence, and \$21,000 for Hoppner's "Portrait of Mrs. Jordan."

The only Corot in the collection went for \$30,000 to Scott & Fowles, who also paid \$28,000 for a Gainsborough, "Portrait of William Henry Duke of Clarence," and \$32,000 for Romney's "Portrait of Lady Elizabeth Twisden."

The list of paintings, with the artists, buyers and prices follows:

Picture and artist	Buyer and price.
"The Youthful Mother," Israels; W. W. Seaman (agent).....	\$2,700
"Morning on the Escaut," Clays; William Sloane.....	970
"Amsterdam," Maris; Knoedler & Co.....	6,000
"Peasant Leading a Cow," Mauve; Knoedler & Co.....	5,900
"Dordrecht," Maris; O. S. Seymore.....	7,200
"Head of a Girl," Henner; W. W. Seaman (agent).....	4,200
"Moonlight," Cazin; William Sloane.....	3,000
"Sheep on the Dunes," Mauve; Otto Bernet.....	17,000
"Stream Near Nevers," Harpignies; A. G. Jennings.....	5,600
"Landscape with Horseman," Rousseau; Knoedler & Co.....	11,500
"The Ferry Boat," Daubigny; Otto Bernet.....	8,500
"River Oise near Andrésy," Daubigny; O. S. Seymore.....	3,200
"The Coming Storm," Dupré; E. I. Cornish.....	4,000
"Path in the Rocks—Forest of Fontainebleau," Diaz; Otto Bernet.....	3,200
"Le Sentier au Printemps," Corot; Scott & Fowles.....	39,000
"Venice," Guardi; Scott & Fowles.....	2,600
"The Concert," De Hooche; Dr. Paul Mirsch.....	8,600
"View Near the Weald of Sussex, 1830," Nasmyth; P. W. Rouss.....	700
"Landscape with Boy and Donkey," ("Old") Crome; William Sloane.....	1,500
"Fluelen, Lake of Lucerne," Turner; R. A.; W. W. Seaman (agent).....	14,400
"A Lady of Quality," Romney; Scott & Fowles.....	40,000
"Portrait of a Lady," Raeburn, R. A.; Knoedler & Co.....	16,000
"Portrait of Mrs. Jordan," Hoppner, R. A.; Knoedler & Co.....	21,000
"Portrait of William Henry Duke of Clarence (afterward King William IV.)," Gainsborough, R. A.; Scott & Fowles.....	28,000
"Lady Mary Anne Beaumont," Lawrence, P. R. A.; Knoedler & Co.....	20,500
"Portrait of Lady Elizabeth Twisden," Romney; Scott & Fowles.....	32,000

SALE OF ANOTHER BIG PICTURE COLLECTION.

The Talmage Collection at Knoedler's — Good Examples of British, French and Dutch Masters.

The extraordinary success of the Borden sale proves the ability of New York to absorb rare and costly foreign pictures almost without limit. Another auction sale of masters is to follow the Borden and other sales in quick succession. The collection is that of John F. Talmage, and though it is under the auspices of the American Art Association, the pictures are being shown at Knoedler's galleries, 556 Fifth avenue, on account of lack of room at the American Art galleries.

It is a remarkably beautiful collection, and illustrates chiefly the British and French Barbizon schools, with fine examples of Mauve and Jacob Maris, those Dutchmen who were in a sense among the inspirers of modern art. The British pictures include Raeburn's portrait of a "Lady," which was one of the features of the Raeburn exhibition at Edinburgh in 1901, and recently at the show of British masters in this city—the pleasing young woman with loops of hair over the temples. George Romney's exquisite "Lady of Quality," certainly one of the prettiest of Romney's feminine portraits, is another distinguished member of the group. Romney's peachy style never found a finer example than this radiant beauty; she gives us, in a way, Lady Hamilton's delicate beauty without the touch of abandon that the fair Emma could not exclude from her countenance.

Among the prizes of the collection is a water color by J. M. W. Turner,

"Fluelen, Lake of Lucerne." It is full of charm, a village nestling by the water side under high mountains, which gleam with intense color. The picture is characterized by that slight visual distortion at the right which is a sort of piquant hall mark of Turner's greatest pictures, and which was doubtless due to astigmatism. There is one Corot, "Le Sentier au Printemps," which has more than once been included in the list of Corot's masterpieces. A deep tone of rose overspreads the Corot silvery quality in this representation of peasant women's figures by the margin of a forest road, near which gleam the waters of a pond. The two landscapes by Jacob Maris are masterly; and there is a Cazin, a hut on the bleak downs at night, under a vast sky overspread with clouds which are heavy and wall-like, but still luminous, and through which the moon is trying to shine.

A remarkably fine water color by Joseph Israels, "The Youthful Mother," is a Dutch girl seated by a cradle and sewing or knitting—a broad, fine, gripping piece of work.

Among the other artists who are well represented are Clays, Mauve, Henner, Harpignies, Rousseau, Daubigny, Jules Dupré Diaz, Guardi, Pieter de Hooche, Old Crome, Patrick Nasmyth, Hoppner, Gainsborough (the portrait of the Duke of Clarence, afterward William IV.) and Sir Thomas Lawrence.

The pictures will remain on exhibition at Knoedler's until Thursday, and will be sold at the Hotel Plaza on Thursday evening by Mr. Kirby.

\$298,800 for 26 Pictures; a Romney Brings \$40,100

Talmage Collection Sold at Prices
That Make Record for One of
Its Size.

Twenty-six paintings, constituting the John F. Talmage collection, were sold at auction last night in the ballroom of the Plaza Hotel for \$298,800. The sale, which was under the auspices of the American Art Association, with Mr. Thomas E. Kirby as auctioneer, established a new record for sales of this size. The H. S. Henry collection in 1909 brought \$315,000, but it contained twenty-nine pictures. The Talmage collection consisted of portraits by the old English masters and works of the Barbizon and modern Dutch schools.

George Romney's "A Lady of Quality" was sold to Messrs. Scott & Fowles for \$40,100 after spirited bidding by this firm, Mr. C. K. G. Billings and Mr. Horace Harding. Mr. Harding was the first to drop out, at \$35,000, but Mr. Billings stayed until he had offered \$40,000.

The picture shows a young woman with pretty features and trim figure looking directly at the spectator from a nebulous background of olive yellow and brown tones, mingled with lighter effects. Her gown is a pale olive, deepening below to an olive brown. A charming feature is the girl's brown hair, done high on her head and curling low back of her neck, where it is loosely bound.

Another Romney, "Portrait of Lady Elizabeth Twisden," brought the next highest price. It went to Messrs. Scott & Fowles for \$32,000. This composition shows a dignified and stately young woman of generous figure, her head all but encompassed in a mass of loosely puffed, red-brown hair. She is portrayed at three-quarters length, seated. The light strikes broadly on her high forehead and tapering neck. She has bright eyes and an alert, self-possessed expression, with a delicate, Cupid's bow mouth. The flesh tones are warm and fresh.

A Gainsborough, his portrait of William Henry, Duke of Clarence, afterward King William IV., went to the same bidders for \$28,000. The picture is a "Gainsborough boy," the Duke being portrayed half length as a youth, with a full, florid face, deep blue eyes and mouth with a tendency to be pursed, yet with a pleasant expression. He wears a brown-gray wig with a formal curl over each ear.

John Hoppner's beautiful "Portrait of Mrs. Jordan" went to Messrs. M. Knoedler & Co. for \$21,000. This work shows a bright-eyed young woman of cheerful, smiling expression, who looks quizzically at some one beyond the spectator. Her Cupid's bow lips are a deeper red than her rosy cheeks. Charming contrast is lent by her black and grayish-brown costume and a broad landscape under a dark blue sky.



"A LADY OF QUALITY" BY GEORGE ROMNEY

The same firm acquired for \$20,500 Sir Thomas Lawrence's "Lady Mary Anne Beaumont," a three-quarter length portrait of a smiling young woman with rounded and rosy cheeks, bright blue eyes and rich black hair, and for \$16,000 Sir Henry Raeburn's "Portrait of a Lady," a young woman with chestnut hair and pink lips parted in an expression of easy good nature.

Of the Barbizon pictures the gem was a small canvas by Corot, "Le Sentier au Printemps," which went to Messrs. Scott and Fowles for \$30,000. This work, which has a rather dark monochrome appearance, shows a road so little used that it is grass-grown, entering a glade between sloping banks, where blossoming wild flowers brighten the loose, tall grass. The silvery trunk of a slender birch tree stands out on the left from a bunch of Corot's feathery trees. At the corner of a pond a group of figures is seen.

Theodore Rousseau's small panel, "Landscape with Horseman," was sold to M. Knoedler & Co. for \$11,500. After much competition a small water color by Turner, "Fluelen, Lake of Lucerne," went to an anonymous bidder, represented by Mr. W. W. Seaman, for \$14,400, a record price for a water color at auction in this country. Of the modern Dutch pictures, an Anton Mauve, "Sheep on the Dunes,"

went to an anonymous bidder, represented by Mr. Otto Bernet, for \$17,000.

Other pictures, with the artist's name first, then the title, the name of the buyer and the price, were sold as follows:—

Joseph Israels, "The Youthful Mother;"	
W. W. Seaman, agent.....	\$2,700
Paul Jean Clays, "Morning on the Escart;"	
Mr. William Sloan.....	950
Jacob Maris, "Amsterdam;" M. Knoedler & Co.	6,000
Anton Mauve, "Peasant Leading a Cow;"	
M. Knoedler & Co.....	5,500
Jacob Maris, "Dorrecht;" Mr. O. S. Seymour.....	7,200
J. J. Henner, "Head of a Girl;" W. W. Seaman, agent.....	4,200
Cazin, "Moonlight;" Mr. William Sloan.....	3,000

\$28,000 Paid for a Gainsborough and

\$30,000 for a Corot—\$21,000
for a Hoppner.

Harpignies, "Stream Near Nevers;" Mr. A. G. Jennings.....	5,600
Daubigny, "The Ferryboat;" Mr. Otto Bernet, agent.....	8,500
Daubigny, "River Oise near Andrésy;" Mr. O. F. Seydole.....	3,700
Dupré, "The Coming Storm;" Mr. O. J. Cornish.....	4,000
Diaz, "Path in the Rocks—Forest of Fontainebleau;" Mr. Bernet, agent.....	3,200
Guardi, "Venice;" Messrs. Scott & Fowles.....	2,600
Pieter de Hooch, "The Concert;" Dr. Paul Meisch.....	8,600
Nasmyth, "View Near the Weald of Sussex;" Mr. P. W. Rouss.....	700
"Old Crone;" "Landscape, with Boy and Donkey;" Mr. William Sloan.....	1,500

The sale was attended by many art lovers, the ballroom being well filled.

26 PAINTINGS BRING \$298,800

TALMADGE COLLECTION SOLD

\$40,000 PAID FOR A ROMNEY

"A LADY OF QUALITY," by George Romney, which sold for \$40,000.



Total of Sale Said to Be a Record for Such a Small Number of Canvases.

A collection of twenty-six paintings belonging to John F. Talmadge was sold last evening under the auspices of the American Art Galleries at the Plaza Hotel for \$298,800. Three or four persons present were heard to remark that this was probably a record for the number of pictures sold.

"A Lady of Quality," by Romney, brought \$40,100, the highest price of

the evening Mr. C. K. G. Billings bid \$40,000, and Scott & Fowles secured the painting for a hundred dollars over that amount. Another Romney, "Portrait of Lady Elizabeth Twisden," was second in the list of prices, Scott & Fowles bidding it in for \$82,000.

A water color by Turner, entitled "Fluelen," Lake of Lucerne, was sold to W. W. Seaman (agent), for \$14,400.

said to be a record for a painting of that school.

A charming example of Corot's art, entitled "Le Sentier au Printemps," started with a \$10,000 bid and went to Scott & Fowles for \$30,000; and a portrait of William Henry, Duke of Clarence (afterward King William IV.) went to the same firm for \$28,000.

A full list of the pictures with the prices realized is as follows:

"A Lady of Quality," by Romney; Scott & Fowles	\$40,100
"Lady Elizabeth Twisden," Romney; Scott & Fowles	82,000
"Le Sentier au Printemps," Corot; Scott & Fowles	30,000
"William Henry, Duke of Clarence, Gainsborough; Scott & Fowles	28,000
"Portrait of Mrs. Jordan," Hoppner; Knoedler & Co.	21,000
"Lady Mary Anne Beaumont," Lawrence; Knoedler & Co.	20,500
"Sheep on the Dunes," Mauve; Otto Bernet (agent)	17,000
"Portrait of a Lady," Raeburn; Knoedler & Co.	16,000
"Fluelen-Lake of Lucerne," Turner; Seaman (agent)	14,400
"Landscape with Horseman," Rousseau; Knoedler & Co.	11,500
"The Concert," De Hooghe; Dr. P. Mersch (agent)	8,500
"The Ferryboat," Daubigny; Otto Bernet (agent)	7,200
"Dordrecht," Jakob Maris; O. S. Seymore ..	6,000
"Amsterdam," Jakob Maris; Knoedler & Co	5,900
"Peasant Leading a Cow," Mauve; Knoedler & Co	5,900
"Stream Near Nevers," Harpignies; A. G. Jennings	5,600
"Head of a Girl," Henner; Seaman (agent) ..	4,200
"The Coming Storm," Dupre; E. J. Cornish ..	4,000
"River Ouse Near Andrey," Daubigny; O. S. Seymore	3,700
"Path in the Rocks," Diaz; Otto Bernet (agent)	3,200
"Moonlight," Cazin; William Sloane	3,000
"The Youthful Mother," Israels; Seaman (agent)	2,700
"Venice," Guardi; Scott & Fowles	2,600
"Landscape with Boy and Donkey," John (old) Crome; William Sloane	1,500
"Morning on the Escart," Clays; William Sloane	950
"View Near the Weald, Sussex," Nasmyth; P. W. Rouss	700

\$298,800 PAID FOR ART IN 50 MINUTES

Talmadge Picture Sale Also Brings Record Price for Water Color.

ROMNEY FETCHES \$40,100

The Water Color, a Turner, Is Knocked Down to Agent for \$14,400.

Not content with records made in the Borden sale, Mr. Kirby, of the American Art Association, tried for a quick selling record last night and probably secured it in disposing of the Talmadge collection of paintings for \$298,800 in about fifty minutes.

The sale was held in the ball room of the Hotel Plaza, which was filled with a fashionable throng that has come to regard an art sale as an entertainment equal in interest to the theatre.

The greatest price of the sale was paid for the portrait now called "A Lady of Quality," by George Romney.

It was sold to the Scott & Fowles Co. for \$40,100. C. K. G. Billings was the next highest bidder.

A bidder represented by W. W. Seaman, agent, was forced to pay \$14,400 for the "Fluelen, Lake of Lucerne," by Turner. This was a water color drawing, one of those made for the father of John Ruskin, and came from the collection of A. Haworth of England. This is said to be the biggest price ever paid for a water color at auction.

The list of pictures, with titles, purchasers and prices, follows:

Josef Israels, "The Youthful Mother"; W. W. Seaman.	\$2,700
Clays, "Morning on the Escout"; William Sloane.	950
Jakob Maris, "Amsterdam"; Knoedler & Co.	6,000
Anton Mauve, "Peasant Leading a Cow"; Knoedler & Co.	5,900
Jakob Maris, "Dordrecht"; O. S. Seymour.	7,200
Henner, "Head of a Girl"; W. W. Seaman.	4,200
Cazin, "Moonlight"; William Sloane.	3,000
Anton Mauve, "Sheep on the Dunes"; Otto Burnett.	17,000
Harpignies, "Stream near Nevers"; A. G. Jennings.	5,600
Rousseau, "Landscape with Horseman"; Knoedler & Co.	11,500
Daubigny, "The Ferry Boat"; Otto Burnett.	8,500
Daubigny, "River Oise near Andresy"; O. S. Seymour.	3,700
Jules Dupre, "The Coming Storm"; E. J. Cornish.	4,000
Diaz, "Path in the Rocks—Forest of Fontainebleau"; Otto Burnett.	3,200
Corot, "Le Sentier au Printemps"; Scott & Fowles.	30,000
Francesco Guardi, "Venice"; Scott & Fowles.	2,600
Pieter de Hooghe, "The Concert"; Dr. Paul Mersch.	8,600
Patrick Nasmyth, "View near the Weald of Sussex, 1830"; P. W. Reuss.	700
("Old") Cromie, "Landscape with Boy and Donkey"; William Sloane.	1,500
Turner, "Fluelen, Lake of Lucerne"; W. W. Seaman, agent.	14,400
Romney, "A Lady of Quality"; Scott & Fowles.	40,100
Raeburn, "Portrait of a Lady"; Knoedler & Co.	16,000
Hoppner, "Portrait of Mrs. Jordan"; Knoedler & Co.	21,000
Gainsborough, "Portrait of William Henry, Duke of Clarence (afterward King William IV.)"; Scott & Fowles.	28,000
Lawrence, "Lady Mary Anne Beaumont"; Knoedler & Co.	20,500
Romney, "Portrait of Lady Elizabeth Twisden"; Scott & Fowles.	32,000

50-MINUTE ART SALE TAKES IN \$298,000

John F. Talmage Auction
Also Brings Out Record
for Water Color.

In exactly fifty minutes in the Plaza Hotel last night Thomas E. Kirby of the American Art Association sold twenty-six paintings in the John F. Talmage collection for \$298,800 and set up a new record price for a water color at public sale, when he worked the bids for Turner's "Fluelen, Lake of Lucerne," up to \$14,400. W. W. Seaman, agent, took the picture at that figure. The water-color was only 18½ inches by 11½ inches.

Right on top of this Scott & Fowles paid the highest price of the sale, \$40,100, for Romney's "Lady of Quality." The only serious contender in the bidding for the picture was C. K. G. Billings, who went as high as \$40,000.

The English paintings in the collection brought the highest prices as a rule, Romney's "Portrait of Lady Elizabeth Twisden" going to Scott & Fowles for \$2,000. The same firm took the Gainsborough "Portrait of William Henry, Duke of Clarence," for \$28,000. Knoedler & Co. gave \$20,500 for Lawrence's "Lady Mary Anne Beaumont," the same buyers paying \$21,000 for Hoppner's "Portrait of Mrs. Jordan" and \$16,000 for Raeburn's "Portrait of a Lady."

Of the French works, Corot's "Le Sentier au Printemps" went at the highest figure, \$20,000, to Scott & Fowles. E. J. Cornish paid \$4,000 for Dupre's "The Coming Storm"; Otto Bernet, agent, gave \$8,500 for Daubigny's "The Ferry Boat"; A. E. Jennings paid \$5,600 for Harpignie's "Stream Near Nevers"; and Knoedler & Co. gave \$11,500 for Rousseau's "Landscape With Horseman," a panel only 9½ inches by 12½ inches.

Mr. Talmadge's pictures brought excellent prices at the sale in the ball room of the Hotel Plaza last night, when Mr. Kirby of the American Art Association secured \$298,800 for twenty-six works, a water color by Turner bringing \$14,400, the largest price ever recorded for a painting in that medium at auction—or for that matter, anywhere else. The buyers were largely dealers who in these days are forced to protect themselves by seeing to it that large prices prevail. A list follows:

Josef Israels, "The Youthful Mother"; W. W. Seaman.	\$2,700
Clays, "Morning on the Escout"; William Sloane.	950
Jakob Maris, "Amsterdam"; Knoedler & Co.	6,000
Anton Mauve, "Peasant Leading a Cow"; Knoedler & Co.	5,900
Jakob Maris, "Dordrecht"; O. S. Seymour.	7,200
Henner, "Head of a Girl"; W. W. Seaman.	4,200
Cazin, "Moonlight"; William Sloane.	3,000
Anton Mauve, "Sheep on the Dunes"; Otto Burnett.	17,000
Harpignies, "Stream Near Nevers"; A. G. Jennings.	5,600
Rousseau, "Landscape With Horseman"; Knoedler & Co.	11,500
Daubigny, "The Ferry Boat"; Otto Burnett.	8,500
Daubigny, "River Oise Near Andresy"; O. S. Seymour.	3,700
Jules Dupre, "The Coming Storm"; E. J. Cornish.	4,000
Diaz, "Path in the Rocks—Forest of Fontainebleau"; Otto Burnett.	3,200
Corot, "Le Sentier au Printemps"; Scott & Fowles.	30,000
Francesco Guardi, "Venice"; Scott & Fowles.	2,600
Pieter de Hooghe, "The Concert"; Dr. Paul Mersch.	8,600
Patrick Nasmyth, "View Near the Weald of Sussex, 1830"; P. W. Reuss.	700
("Old") Cromie, "Landscape With Boy and Donkey"; William Sloane.	1,500
Turner, "Fluelen, Lake of Lucerne"; W. W. Seaman, agent.	14,400
Romney, "A Lady of Quality"; Scott & Fowles.	40,100
Raeburn, "Portrait of a Lady"; Knoedler & Co.	16,000
Hoppner, "Portrait of Mrs. Jordan"; Knoedler & Co.	21,000
Gainsborough, "Portrait of William Henry, Duke of Clarence (afterward King William IV.)"; Scott & Fowles.	28,000
Lawrence, "Lady Mary Anne Beaumont"; Knoedler & Co.	20,500
Romney, "Portrait of Lady Elizabeth Twisden"; Scott & Fowles.	32,000

\$298,000 FOR 26 PICTURES

Talmage Collection Sold in New York
—A Romney Brings Highest Price, \$40,100

—Watercolor Record of \$14,400 Is Made—
\$30,000 Is the Price Paid for a Corot

New York, Feb. 21—Twenty-six pictures of John F. Talmage of New York sold last night in the grand ballroom of the Plaza for \$298,000.

The Romneys brought the highest price of the sale. The first sold, "A Lady of Quality," a beautiful portrait of a young woman with an aristocratic face and imperious expression, brought \$40,100, and the second, "Portrait of Lady Elizabeth Twisden," \$32,000, both going to Scott & Fowles.

There was much competition for the first portrait, C. K. G. Billings bidding \$40,000, while Horace Harding was another competitor. It was a long sale, the picture being apparently sold at \$35,600, when the bidding commenced again, and at \$36,000 the audience waited breathlessly for the hammer to come down, but the bids began again and Mr. Billings finally gave up at the \$40,000 mark.

The only real record-breaker of the evening was the Turner, a charming little watercolor, "Fluelin, Lake of Lucerne," painted in 1840 for the father of John Ruskin. It went to W. W. Seaman, agent, for \$14,400, the highest ever given, as far as known, at a public sale in this or any country for a watercolor.

There was a murmur of admiration when the Corot, "Le Sentier au Printemps," was shown. It started at \$10,000, ran immediately up to \$20,000, and was knocked down to Scott & Fowles for \$30,000. The Mauve, a charming picture, "Sheep on the Dunes," called forth another buzz of admiration. It went to Otto Bernet, agent, for \$17,000. The portraits all brought good prices, Raeburn's "Portrait of a Lady," \$16,000; "Mrs. Jordan," by Hoppner, \$21,000; the Gainsborough, "William Henry, Duke of Clarence," afterward King William IV., \$28,000, and Sir Thomas Lawrence's portrait of "Lady Mary Anne Beaumont," \$20,500.

Following are the names of the pictures, artists, buyers, and prices:

The Youthful Mother (water color)—Josef Israels; W. W. Seaman, agent.	\$2,700
Morning on the Escout—Clays; William Sloane.	950
Amsterdam—Jakob Maris; Knoedler & Co.	6,000
Peasant Leading a Cow—Anton Mauve; Knoedler & Co.	5,900
Dordrecht—Jakob Maris; O. S. Seymour.	7,200
Head of a Girl—Henner; W. W. Seaman, agent.	4,200
Moonlight—Cazin; William Sloane.	3,000
Sheep on the Dunes—Anton Mauve; Otto Bernet, agent.	17,000
Stream Near Nevers—Harpignies; A. G. Jennings.	5,600
Landscape with Horseman—Rousseau; Knoedler & Co.	11,500
The Ferry Boat—Daubigny; Otto Bernet, agent.	8,500
River Oise Near Andresy—Daubigny; O. S. Seymour.	3,700
The Coming Storm—Jules Dupre; E. J. Cornish.	4,000
Path in the Rocks—Forest Fontainebleau—Diaz; Otto Bernet, agent.	3,200
Le Sentier au Printemps—Corot; Scott & Fowles.	30,000
Venice Guardi; Scott & Fowles.	2,600
The Concert—Pieter de Hooghe; W. Paul Mersch.	8,600
View Near the Weald, Sussex—Nasmyth; P. W. Reuss.	700
Landscape with Boy and Donkey—John ("Old") Cromie; William Sloane.	1,500
Fluelin, Lake Lucerne (water color)—Turner; W. W. Seaman, agent.	14,400
A Lady of Quality—Romney; Scott & Fowles.	40,100
Portrait of a Lady—Raeburn; Knoedler & Co.	16,000
Portrait of Mrs. Jordan—Hoffner; Knoedler & Co.	21,000
Portrait of William Henry, Duke of Clarence—Gainsborough; Scott & Fowles.	28,000
Lady Mary Anne Beaumont—Sir Thomas Lawrence; Knoedler & Co.	20,500
Portrait of Lady Elizabeth Twisden—Romney; Scott & Fowles.	32,000

Total.....\$298,800

QUICK SALE OF PICTURES

Talmage Collection Brings \$298,800

800 at Hotel Plaza in Less

Than an Hour.

It was expected that the Progressives in art, whose exhibition is stimulating interest along esthetic lines at the Sixty-ninth Regiment Armory, would have influence on art interests in this country, but it was a surprise last evening when it was seen at the John F. Talmage picture sale, in the Hotel Plaza, by Mr. Kirby of the American Art Association, that \$298,800 was paid in fifty minutes for twenty-six paintings. The anticipated rattling of the dry bones along art lines, then, has hit the commercial side before it has had time to enter the studios.

The highest price was \$40,100, for Romney's "A Lady of Quality," the successful bidder being the dealers, Scott & Fowles. There was considerable excitement in the fashionable gathering over the bidding on the picture, C. K. G. Billings furnishing the eager bidding against the firm named. A record price was paid for a water color, which was J. M. W. Turner's "Fluellen, Lake of Lucerne." It was secured by W. W. Seaman, as agent. The picture was made in 1840 for John Ruskin's father and it had been in the collection of A. Haworth of England. Romney's "Portrait of Lady Elizabeth Twisden" was bought by Scott & Fowles for \$32,000.

Corot's "Le Sentier au Printemps" excited admiration when it was set up for sale and it was rapidly jumped from \$10,000 to \$39,000, at which price Scott & Fowles bought it. The name of the picture, the buyers, names of artists and prices paid follow:

Josef Israels, "The Youthful Mother"; W. W. Seaman	\$2,700
Clays, "Morning on the Escut"; William Sloane	950
Jacob Maris, "Amsterdam"; Knoedler & Co.	6,000
Anton Mauve, "Peasant Leading a Cow"; Knoedler & Co.	5,900
Jacob Maris, "Dordrecht"; O. S. Seymour	7,200
Henner, "Head of a Girl"; W. W. Seaman	4,200
Cazin, "Moonlight"; William Sloane	3,000
Anton Mauve, "Sheep on the Dunes"; Otto Burnett	17,000
Harpignies, "Stream Near Nevers"; A. G. Jennings	5,600
Rousseau, "Landscape With Horseman"; Knoedler & Co.	11,500
Daubigny, "The Ferry Boat"; Otto Burnett	8,500
Daubigny, "River Oise Near Andresy"; O. S. Seymour	3,700
Jules Dupre, "The Coming Storm"; E. J. Cornish	4,000
Diaz, "Path in the Rocks—Forest of Fontainebleau"; Otto Burnett	3,200
Corot, "Le Sentier au Printemps"; Scott & Fowles	30,000
Francesco Guardi, "Venice"; Scott & Fowles	2,600
Peter de Hoogh, "The Concert"; Dr. Paul Mersch	8,600
Patrick Nasmyth, "View Near the Weald of Sussex, 1830"; P. W. Reuss	700
Old Crome, "Landscape With Boy and Donkey"; William Sloane	1,500
Turner, "Fluellen, Lake of Lucerne"; W. W. Seaman, agent	14,400
Romney, "A Lady of Quality"; Knoedler & Co.	40,100
Raeburn, "Portrait of a Lady"; Knoedler & Co.	16,000

Hoppner, "Portrait of Mrs. Jordan"; Knoedler & Co.	21,000
Gainsborough, "Portrait of William Henry, Duke of Clarence (afterward King William IV)"; Scott & Fowles	28,000
Lawrence, "Lady Mary Anne Beaumont"; Knoedler & Co.	20,500
Romney, "Portrait of Lady Elizabeth Twisden"; Scott & Fowles	32,000

TALMAGE COLLECTION OF PAINTINGS BRINGS \$298,800.

"A Lady of Quality," by Romney, at \$40,000, Leads, With \$32,000 for Another by Same Artist.

The John F. Talmage collection of twenty-six paintings of the English, French and Dutch schools, brought at auction last night by Thomas E. Kirby of the American Art Association in the ball room of the Hotel Plaza, a total of \$298,800.

Interest centred in the portrait of "A Lady of Quality," by Romney, which went to Scott & Fowles for \$40,100, the top price of the evening. C. K. G. Billings bid \$40,000. Romney's portrait of Lady Elizabeth Twisden brought the next highest price of \$32,000, Scott & Fowles being the purchasers.

"Le Sentier au Printemps," a landscape by Corot, was purchased by the same buyers for \$30,000. A portrait of Mrs. Jordan, by John Hoppner, was knocked down to Knoedler & Co. for \$21,000, who also bought Sir Thomas Lawrence's portrait of Lady Anne Beaumont for \$20,500.

The half length painting by Gainsborough of the Duke of Clarence, afterward King Henry IV., in naval uniform, went to Scott & Fowles for \$28,000.

JOHN F. TALMAGE SALE.

Although almost \$300,000 (\$298,850) was realized for the 26 pictures of the John F. Talmage collection, sold by Mr. Kirby in the Plaza ballroom Thursday evening, an average of \$11,492 each, and although the sale probably made a record for its size—the total was not as high as had been anticipated, and the sale was unusually full of surprises. It had been confidently predicted that \$400,000 would be reached or passed, but there cannot well be two Borden sales in one season.

The ballroom was fairly well filled, but the bidding and buying, as at the Borden sale, was confined to a few dealers, notably Knoedler & Co., who sold Mr. Talmage most of the pictures; Scott and Fowles, Dr. Paul Mersch of Paris, and of private buyers to Messrs. Wm. Sloane, O. S. Seymour, A. G. Jennings, E. J. Cornish and P. W. Reuss. The fine Romney brought the highest figure of the sale, \$40,100, and the Turner watercolor at \$14,400 made a record.

Artists' name, title of picture, buyer's name, when obtainable and price follow:

Israels, J., "Youthful Mother," Seaman (agt.)	\$ 2,700
Clays, P. J., "Morning on the Escut," Wm. Sloane	950
Maris, J., "Amsterdam," Knoedler and Co.	6,000
Mauve, A., "Peasant Leading a Cow," Knoedler and Co.	5,900
Maris, J. Dordrecht, O. S. Seymour	7,200
Henner, J. J., "Head of a Girl," Seaman (agent)	4,200
Cazin, J. C., "Moonlight," Wm. Sloane	3,000
Mauve, A., "Sheep on the Dunes," O. Bernet (agent)	17,000
Harpignies, H., "Stream near Nevers," A. G. Jennings	5,600
Rousseau, Th., "Landscape with Horseman," Knoedler and Co.	11,500
Daubigny, C. F., "The Ferry Boat," O. Bernet (agent)	8,500
Daubigny, C. F., "River Oise near Andresy," O. S. Seymour	3,700
Dupre, J., "The Coming Storm," E. J. Cornish	4,000
Diaz, N., "Path in the Rocks—Forest of Fontainebleau," O. Bernet	3,200
Corot, J. B. C., "Le Sentier au Printemps," Scott and Fowles	30,000
Guardi, F., "Venice," Scott and Fowles	2,600
De Hoogh, P., "The Concert," Dr. Paul Mersch	8,600
Nasmyth, P., "View near the Weald of Sussex," P. W. Reuss	700
Old Crome, "Landscape with Boy and Donkey," Wm. Sloane	1,500
Turner, J. M. W., "Fluellen—Lake Lucerne," Seaman (agent)	14,400
Romney, G., "A Lady of Quality," Scott and Fowles	40,100
Raeburn, Sir H., "Portrait of a Lady," Knoedler and Co.	16,000
Hoppner, J., "Mrs. Jordan," Knoedler and Co.	21,000
Gainsborough, Thos., "Wm. Henry, Duke of Clarence (King William IV)," Scott and Fowles	28,000
Lawrence, Sir Thos., "Lady Mary Anne Beaumont," Knoedler and Co.	20,500
Romney, G., "Lady Elizabeth Twisden," Scott and Fowles	32,000
\$298,850	

26 PAINTINGS BRING \$298,800

Auction of John F. Talmage Collection Establishes Record for Sales of This Size

George Romney's "A Lady of Quality" Disposed Of for \$40,- 100 After Contest

From The Inquirer Bureau

NEW YORK, Feb. 20.—Twenty-six paintings, constituting the John F. Talmage collection, were sold at auction to-night in the ballroom of the Plaza Hotel for \$298,800. The sale, which was under the auspices of the American Art Association, with Thomas D. Kirby as presiding art auctioneer, established a new record for sales of this size. The H. P. Henry collection of 1900 brought \$315,000, but it contained 29 pictures.

The gem of the collection, George Romney's "A Lady of Quality," was sold to Messrs. Scott and Fowles for \$40,100, after a warm three-cornered contest between this firm, C. K. G. Billings and Horace Harding for its possession. Mr. Harding was the first to drop out at \$35,000, but Mr. Billings stayed in the race tenaciously, his last bid being \$40,000.

This picture shows a young woman with pretty features and trim figure looking directly at the spectator from a nebulous background of olive yellow and brown tones mingled with lighter effects. Only the head and bust are shown. She is attired in a tight fitting bodice with wide flowing sleeves, caught near the shoulder in gold armlets. Her gown is a pale olive, deepening below to an olive brown.

The next highest price was realized for another Romney, a "Portrait of Lady Elizabeth Twishen," which also went to Messrs. Scott and Fowles for \$32,000. This composition shows a dignified and stately young woman of generous figure, her head all but encompassed in a mass of loosely packed red-brown hair.

She has bright eyes and alert self-possessed expression with a delicate Cupid's bow mouth. The flesh tones are warm and fresh.

A Gainsborough, a portrait of William Henry, Duke of Clarence, afterwards King William IV, went to the same bidders for \$28,000. This picture is a "Gainsborough Boy," the Duke being portrayed half length as a youth with a full florid face, deep blue eyes and mouth with a tendency to be pursed, yet with a pleasant, affable expression.

John Hoppner's beautiful "Portrait of Mrs. Jordal" went to Messrs. M. Koehler & Co. for \$21,000. This work shows a bright-eyed young woman of cheerful, smiling expression who looks critically at some one beyond the spectator.

The same firm acquired for \$20,500 Sir Thomas Lawrence's "Lady Mary Anne Beaumont," a three-quarter length

portrait of a smiling young woman with rounded and rosy cheeks, bright blue eyes and rich black hair, and for \$16,000 Sir Henry Raeburn's "Portrait of a Lady," a young woman.

Of the Barbazon pictures the gem was a small canvas by Corot, "Le Sentier au Printemps," which went to Messrs. Scott and Fowles for \$30,000.

Theodore Rousseau's small panel, "Landscape With Horseman," was sold to M. Koehler and Company for \$11,500. After a long struggle a small water color by Turner, "Fluelen, Lake of Lucerne," went to an anonymous bidder, represented by W. W. Seaman, for \$14,000, a record price for a water color at auction in this country. As the modern Dutch pictures an Anton Naeve, "Sheep on the Dunes," went to an anonymous bidder, represented by Otto Bernet, for \$17,000.

Other pictures with the artists' name first, then the title, the name of the buyer and the price paid were sold as follows:

Joseph Israel's "The Youthful Mother," W. W. Seamon, agent, \$2700.
Paul Jean Clay, "Morning on the Escart," William Sloan, \$850.
Jacob Maris, "Amsterdam," M. Knoedler and Co., \$6000.
Anton Mauve, "Peasant Leading Cow," M. Knoedler and Co., \$5500.
Jacob Maris, "Dordrecht," O. S. Seymore, \$7200.
J. J. Henner, "Head of a Girl," W. W. Seamon, agent, \$4200.
Cazin, "Moonlight," William Sloan, \$3000.
Harpignies, "Stream Near Nevers," A. G. Jennings, \$5600.
Daubigny, "The Ferry Boat," Otto Bernet, agent \$8500.
Daubigny, "River Oise near Andresy," O. F. Seymour, \$3700.
Dupre, "The Coming Storm," O. J. Cornish, \$4000.
Diaz, "Path in the Rocks, Forest of Fontainebleau," Mr. Bernet, agent, \$3200.
Guardie, "Venice," Messrs. Scott and Fowles, \$2600.
Pieter deHoch, "The Concert," Dr. Paul Mertsch, \$8600.
Nasmyth, "View Near the Weald, of Sussex," P. W. Rouss, \$700.
"Old" Crome, "Landscape with Boy and Donkey," William Sloan, \$1500.

Talcavage Sales Feb 20/13

13114	Warrs	"	3	W. M. L. 6000-	1/2	3000	"	231291
13115	Manoy	"	1	"	1/2	2950	"	14750
13116	Manoy	"	10	"	1/2	5750	"	22500
13117	Manoy	"	22	"	1/2	8000	"	
13118	Manoy	"	25	"		20500-	"	
13119	Manoy	"	5	"	1/2	3500-	"	
13123	Manoy	"	21	"	1/2	20050-	"	21254
13124	Manoy	"	24	"	1/2	12000-	"	
13125	Manoy	"	26	"	1/2	16000	"	55000-

ON FREE VIEW DAILY
AT M. KNOEDLER & CO.'S GALLERIES

No. 556 FIFTH AVENUE, NEW YORK

FROM SATURDAY, FEBRUARY 15TH, UNTIL THE
DAY OF SALE, INCLUSIVE

THE PRIVATE COLLECTION

OF

HIGH QUALITY PICTURES

BELONGING TO

JOHN F. TALMAGE, ESQ.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION

IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREETS

ON THURSDAY EVENING, FEBRUARY 20TH, 1913

BEGINNING AT 8.45 O'CLOCK

492

257/1
4160
17

ILLUSTRATED CATALOGUE

OF TWENTY-SIX

HIGH QUALITY PICTURES

OF THE EARLY ENGLISH, BARBIZON
AND DUTCH SCHOOLS

COLLECTED BY

JOHN F. TALMAGE, ESQ.

OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THURSDAY EVENING, FEBRUARY 20TH
IN THE GRAND BALLROOM OF
THE PLAZA

PAINTINGS DESCRIBED BY

MR. DANA H. CARROLL

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE

AMERICAN ART ASSOCIATION, MANAGERS

MADISON SQUARE SOUTH

NEW YORK

1913



CONDITIONS OF SALE

1. *The highest bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

NOTICE

Mr. Talmage, owner of the pictures hereinafter described, particularly desiring his sale to be held at a time when our galleries are otherwise engaged, we have accepted the courtesy extended by the proprietors and will hold the exhibition of "The Talmage Collection"

IN THE GALLERIES
OF
M. KNOEDLER & CO.
NO. 556 FIFTH AVENUE
BETWEEN 45TH AND 46TH STREETS
NEW YORK

CATALOGUE

SALE THURSDAY EVENING

FEBRUARY 20, 1913

IN THE

GRAND BALLROOM OF THE PLAZA

BEGINNING AT 8.45 O'CLOCK

No. 1

THE YOUTHFUL MOTHER

BY

JOSEF ISRAELS

No. 1

a. J. m.
avxx

JOSEF ISRAELS

DUTCH 1824—1911

THE YOUTHFUL MOTHER

(Water Color)

Height, $11\frac{1}{4}$ inches; width, $7\frac{3}{4}$ inches

2700

N. W. Seaman Agent

A FAIR-HAIRED young Dutch girl in a dark skirt, light waist—her sleeves rolled up—and with a bluish-white kerchief about her head, is seated in a humble home doing some knitting beside a homely cradle. She faces the spectator, her figure turned slightly toward the right, and looks down attentively at her work with the light falling brightly on her from above and the left. On a table near her a flowering plant is growing in a pot, and behind her is seen in tones of mottled brown a door with a square lintel.

Signed at the lower left, "JOSEF ISRAELS."

From the collection of Sir J. C. DAY, London, 1909: Catalogue No. 195. - £ 299-5-0 -

ff mxx - Scott & Fowles Ltd



No. 2

MORNING ON THE ESCAUT

BY

PAUL JEAN CLAYS

No. 2

PAUL JEAN CLAYS

FLEMISH 1819—1900

MORNING ON THE ESCAUT

(Panel)

Height, $9\frac{1}{4}$ inches; length, $12\frac{1}{2}$ inches

950 -
IN the fresh morning light a large number of characteristic sailing craft of the Old World are strung for a considerable distance along the river, yet appear as in a group, with their tall masts and varied sails rising boldly against a light sky. Its thin clouds of fleecy white are tinged with a faint pink flush. A square-rigger is near the center of the picture, the other craft being single-masters, and their canvas ranges from gray-white to a creamy yellow and a buff-pink. The gently moving water of the river is mottled with reflections of the clouds, the sails, and the dark, brown hulls, and in the distance smoke rises from a steamer's funnel, close in by the shore. In the foreground men are rowing a heavy small-boat. The picture is full of color and atmosphere.

Signed at the lower left, "P. J. CLAYS."

From LE ROY & COMPANY, Paris. 8/02 Fmsxx-

Purchased from M. KNOEDLER & Co., New York, June/02 esx.

9861

Tom
esx.

Wm. Sloane



27 Clough



No. 3

AMSTERDAM

BY

JAKOB MARIS

6000
M.K.B.

No. 3

JAKOB MARIS

DUTCH 1838—1899

6000
L.T.T.

AMSTERDAM

Height, 12 $\frac{1}{4}$ inches; length, 17 $\frac{1}{2}$ inches

6000

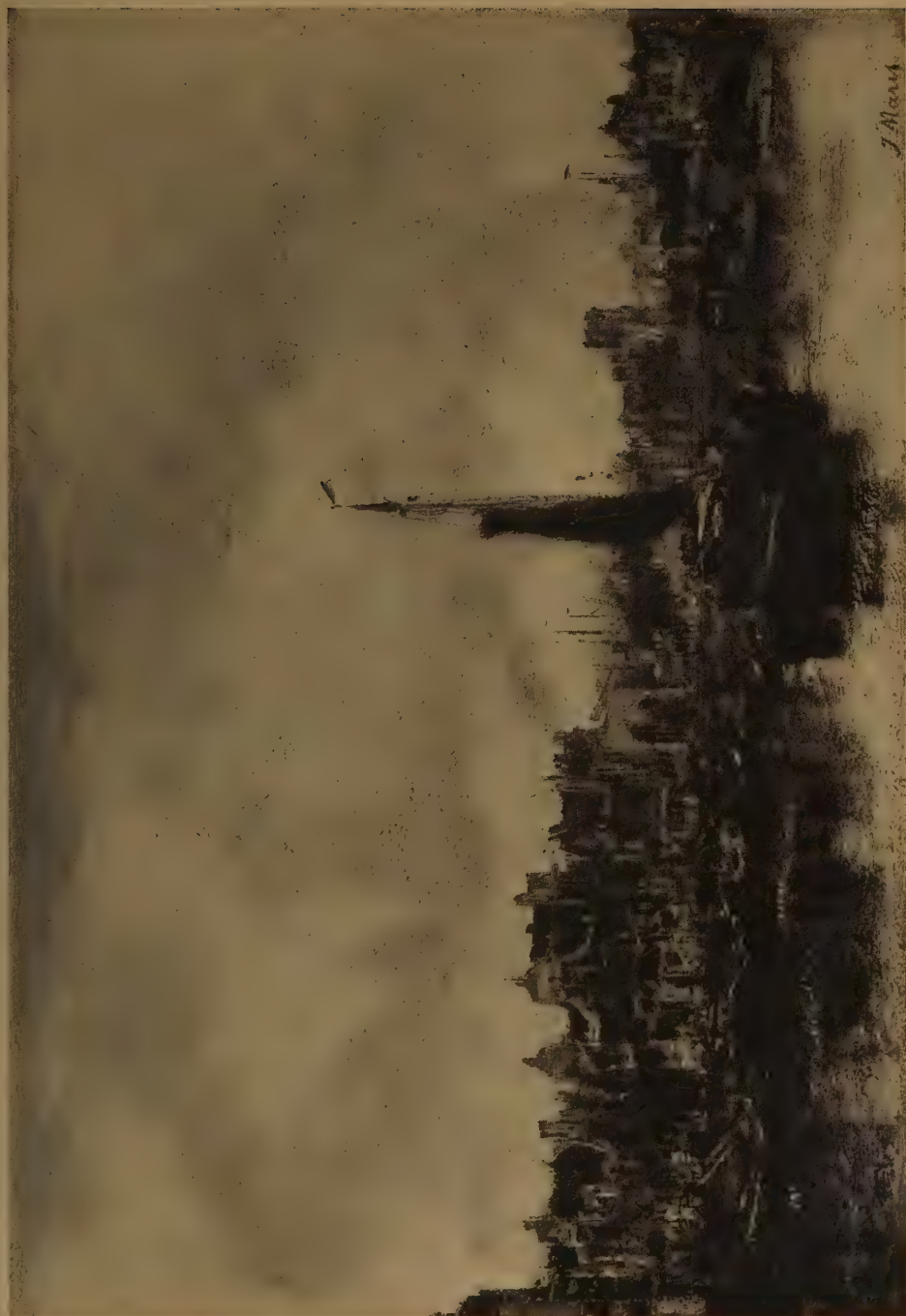
M. Knudsen Leo.

BUILDINGS along the congested water-front of the thickly settled city extended back from the left and entirely across the picture, their red and gray walls and roofs and picturesque roof-lines—with here and there a mast intermingled—making an attractive and effective mass beneath a blue sky in which there are large, heavy clouds of creamy-white and brownish-gray. Below, the water of the foreground carries many reflections, a confusion of boats appears along the shoreline, and a heavily laden boat with a single sail is in the center of the stream, which in the right mid-distance is crossed by a stone bridge of two arches.

Signed at the lower right, "J. MARIS."

Purchased from A. PREYER, The Hague.

Purchased from Scott & Fowler. #25xx



No. 4

PEASANT LEADING A COW

BY

ANTON MAUVE

5900
M K H

No. 4

ANTON MAUVE

DUTCH 1838—1888

drops
it++.

PEASANT LEADING A COW

Height, $14\frac{3}{4}$ inches; length, 20 inches

5900

Knoedler Co.

ON a light but sunless day, the sunshine screened by all-prevailing gray, vaporous clouds, a Dutch boy in patched trousers and *sabots* is leading a Holstein cow along a rutted farm-road, between cultivated fields where green growths appear above the dull brown earth. The boy and his charge are close in the foreground, the cow lowering her head toward the roadside grass, coming toward the spectator. A mass of low trees bounds the distance on the right, and toward the left—beyond a single distant church that rises against the horizon—all is flat land as far as eye can see.

Signed at the lower right, "A. MAUVE."

From the collection of L. SOMZEE, Brussels, who bought it direct from the artist

in 1885.

Ditrich & Co. 10/02. F. 203xx-

10095 Purchased from M. KNOEDLER & Co., New York. Jan/06 LSxx-



No. 5

DORDRECHT

BY

JAKOB MARIS

No. 5

JAKOB MARIS

DUTCH 1838—1899

DORDRECHT

Height, $15\frac{1}{4}$ inches; length, $23\frac{3}{4}$ inches

7200 =

C. S. Seymour

A CLEAR blue sky is largely screened from view by full, expansive masses of light gray and creamy-white cumuli which hang in a still air. The foreground of water extending across the picture is burdened with heavy sailboats—none of their canvas being visible—whose bare poles rise against the sky above the tops of the town buildings before which they are seen. The reflections of boats and buildings enrich the water with deep notes of color, while the blue, and the white clouds, of the sky, brighten it. At the left, on the land, what appears to be the large, grayish-white pile of a cathedral overtowers the other buildings of the city.

9288 Sold - S. L. Bronson April 01 - \$10xxx - Returned Dec 1901 -

9763 B. & Co. 72 Stage - Oct/00 - 1xxx - Signed at the lower right, "J. MARIS."

From the collection of Judge SAMUEL L. BRONSON.

Feb 12/02 - J. H. Simpson \$10xxx - Taken back Dec 1908 -

10896 Purchased from M. KNOEDLER & Co., New York. Jan/06 R. xxx -



No. 6

HEAD OF A GIRL

BY

JEAN JACQUES HENNER

No. 6

JEAN JACQUES HENNER

FRENCH 1829—1905

HEAD OF A GIRL

Height, $27\frac{3}{4}$ inches; width, $18\frac{1}{4}$ inches

4200
+ 200 "

N. W. Seaman Agent

THE half-length figure of a young woman standing. She faces the left and is seen in profile, a strong light from in front of and above her falling upon her pale, clean-cut features, which are delicately delineated. She inclines her head slightly forward, just enough to permit her brow to afford her eyes a partial screen from the brightness. Her mahogany-red hair projects from a black scarf or mantilla which she wears over her head and shoulders, and her black waist, slightly open at the throat, is adorned there with a single bright red flower. Her right hand catches folds of her garments at her breast; the left, dropped lower at her side, does not come into the picture.

Signed at the lower left, "J. J. HENNER."

G. T. Thorne.

10498 Purchased from M. KNOEDLER & Co., New York. Nov/04 25xx-



No. 7

MOONLIGHT

BY

JEAN CHARLES CAZIN

No. 7

JEAN CHARLES CAZIN

FRENCH 1841—1901

MOONLIGHT

Height, 24 inches; width, 18 $\frac{1}{4}$ inches

3000 -

Wm. Sloane

A GREEN-CLAD hill, faint browns and yellows mingling with its verdure, slopes from the left and toward the foreground. Beyond it, below at the right in the middle distance, seen over its slanting side, is a broad, flat valley bounded by trees, where among the distinguishable features of the landscape a conical, brownish-yellow haystack stands up in the dimmed radiance of a cloudy moonlight night. In a cleft of the near-by hill a cottage is built, its upper story projecting above the hillside and its ancient roof glistening softly in the lunar light. The blue sky—showing a single star—is all but concealed by wide-spreading, thick light clouds, through which the full moon is struggling to appear.

Signed at the lower left, "J. C. CAZIN."

Aug/02 Richard M. - auxx -

9970 From M. KNOEDLER & Co., New York, who purchased it direct from the artist. March/04.

MUX -



No. 8

SHEEP ON THE DUNES

BY

ANTON MAUVE

No. 8

ANTON MAUVE

DUTCH 1838—1888

SHEEP ON THE DUNES

Height, 19 inches; length, 27 inches

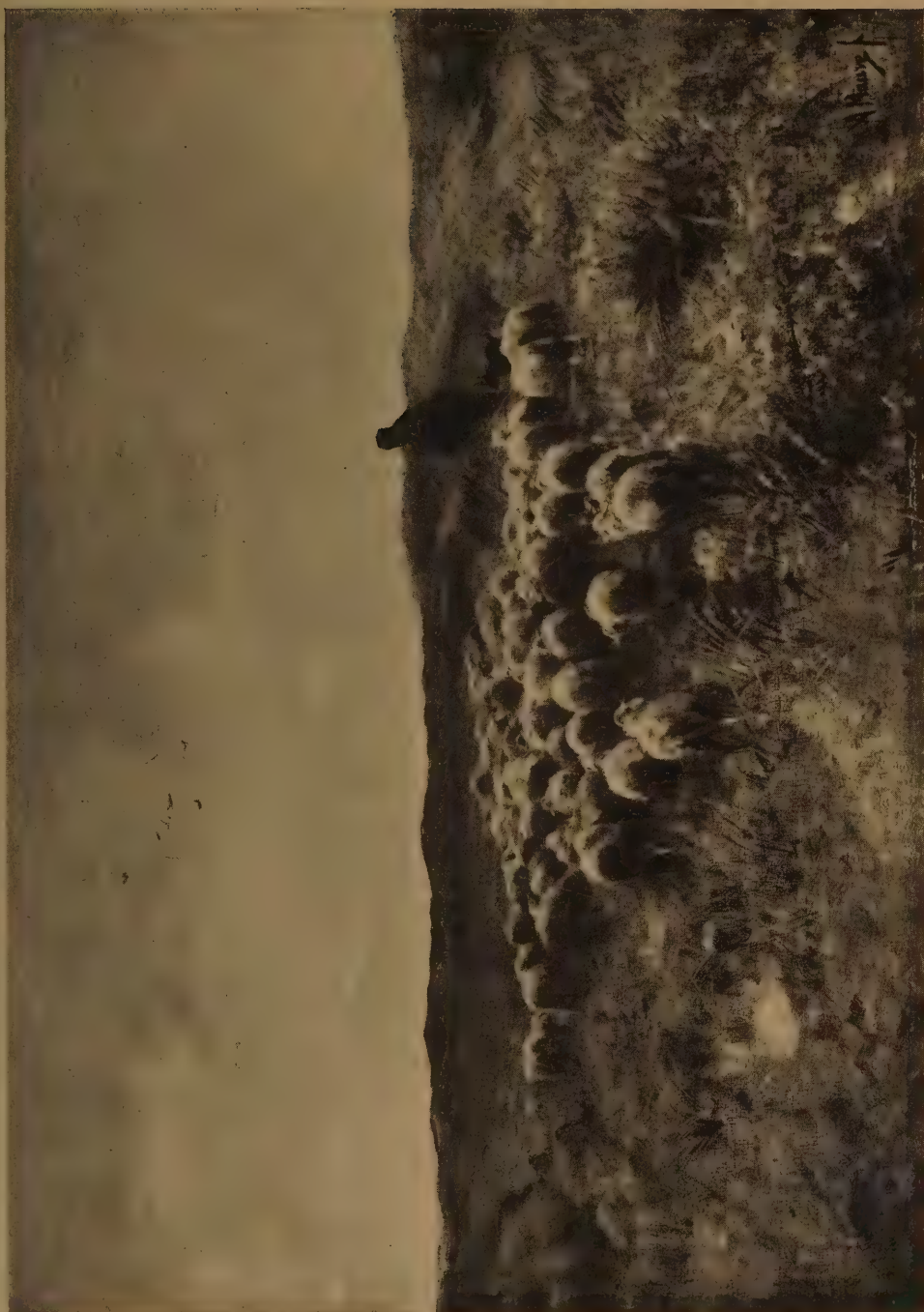
17000
AN undulating line of dunes extends across the picture, against a low horizon. To the right and overhead the sky is a dark gray; toward the left its clouds are whitened near the horizon. Beyond the crest of the dunes is the sense of the vast sea, with naught visible against the sky above the coarse grass of the dune-tops but the projecting head of a stout old shepherd, who on the hither side of the largest dune stands with his dog beside him amidst his flock. He seems to be gazing far over the dune-crest and the sea. The sheep, a large flock of them closely bunched, are all headed in that direction, away from the spectator, but are moving slowly, as they graze.

Signed at the lower right, "A. MAUVE, p."

Formerly in the collection of Mr. H. TEIXEIRA MATTOS, Vogelenzang, Amsterdam.

Purchased from SCOTT & FOWLES COMPANY, New York.

17000
M. W. Seaman Agt.
meex



No. 9

STREAM NEAR NEVERS

BY

HENRI HARPIGNIES

No. 9

HENRI HARPIGNIES

FRENCH 1819—

STREAM NEAR NEVERS

Height, $32\frac{1}{4}$ inches; width, $25\frac{3}{4}$ inches

5600 — *C. G. Jennings*
A NARROW brook, which seems to be an outlet from a lake or pond, in a seamed and rolling country, makes its appearance between large gray boulders across whose tops the sunlight glints, and with a zigzag turn or two comes swiftly down a short, grassy slope to the foreground, its shallow bed broken by small, upstanding rocks. Slender and stouter trees of picturesque trunks and clustering foliage are gray and green against a light-blue sky, whose thickening white horizon clouds are turning yellow in the sun; and to the left and in the distance rise steep or rolling hills, green near by and blue afar. The swift-coming brooklet is white where the sun hits its hastening waters.

Signed at the lower left, "H. HARPIGNIES, 1902."

From Messrs. ARNOLD & TRIPP, Paris.



No. 10

LANDSCAPE WITH HORSEMAN

BY

THÉODORE ROUSSEAU

11500.
MK 1860-
No. 10

THÉODORE ROUSSEAU

FRENCH 1812—1867

LANDSCAPE WITH HORSEMAN

(Panel)

Height, $9\frac{3}{4}$ inches; length, $12\frac{3}{4}$ inches

11.500 cc

M. S. Knedler Rec.

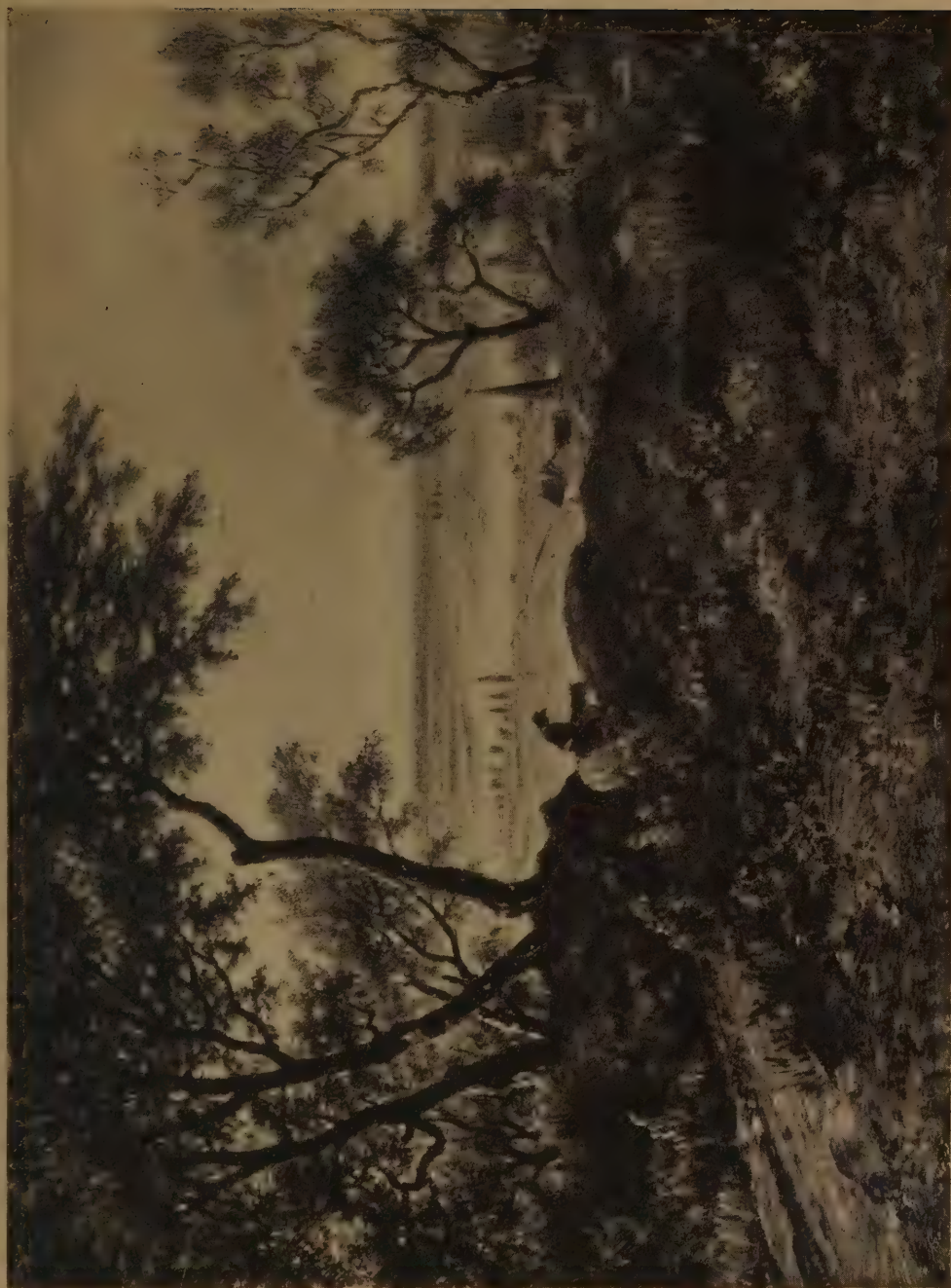
THE spectator, in the shade of a woodland's edge, is looking over the brow of a hill out upon a broad, sunlight-flooded plain through which a silvery-gray river takes its slowly winding course. The trees in the left of the foreground overspread a road over the hill, on which a solitary horseman is making his way toward the abrupt descent that leads down to a village of the plain, whose roofs and steeples are visible beyond the hill's crest. The shadowed foreground at the right is rich in the red and brown autumn hues of the coarse herbage, interspersed here and there with green patches. There is a sense of vast distance in the outlook over the plain, glowing in sunlight, as it is seen in contrast with the rich but shadowed foreground. Far-off hamlets are within the extensive view, and tall trees of the distance are reflected in the silvern river whose banks they line.

Signed at the lower right, "TH. ROUSSEAU."

From the collection of F. HARTMANN, Paris.

B. r r c o 02/02. Fix-xxx-

10066 Purchased from M. KNOEDLER & Co., New York. Jan/06 mx.msx-



No. 11

THE FERRY BOAT

BY

CHARLES FRANÇOIS DAUBIGNY

No. 11

~~all
xxxx~~

8500

CHARLES FRANÇOIS DAUBIGNY

FRENCH 1817—1878

THE FERRY BOAT

(Panel)

Height, 7 inches; length, 16 inches

8570 " N. W. Seaman Agent

THE ferry boat, a flatboat hauled across a narrow river by a line, is used by a farmer to carry over his cattle, and some cows appear in it, one with her head over the side to take a drink from the river as the boat lies with its nose on the bank at the left. The farmer is in it, and also an old woman who stands among the cows. Other cows appear on the bank, and washerwomen are at work on their knees at the stream's edge. Above the green, sloping bank which a farm road ascends from the river is a group of gray-white farm buildings with brown roofs. Beyond them tall trees, green and yellow, grow along the bank, which becomes lower and broadens out down to the river, and on the opposite bank are tall woods in similar coloring. The placid river shows a few white ripples here and there, and mirrors the woods of its banks. The light sky is filled with fleecy, cream-white clouds, touched with pink and gray-brown, and the air is clear.

Signed at the lower left, "DAUBIGNY, 1859."

From the collection of MONSIEUR CLAUDON, Paris. *Sept/99 F o s xxx-*
8887 sold H.C. F Aug/99 *am xxx-*
10199 Purchased from M. KNOEDLER & Co., New York. *Feb/06 ax-uxxx-*



No. 12

RIVER OISE NEAR ANDRÉSY

BY

CHARLES FRANÇOIS DAUBIGNY

No. 12

CHARLES FRANÇOIS DAUBIGNY

FRENCH 1817—1878

RIVER OISE NEAR ANDRÉSY

(Panel)

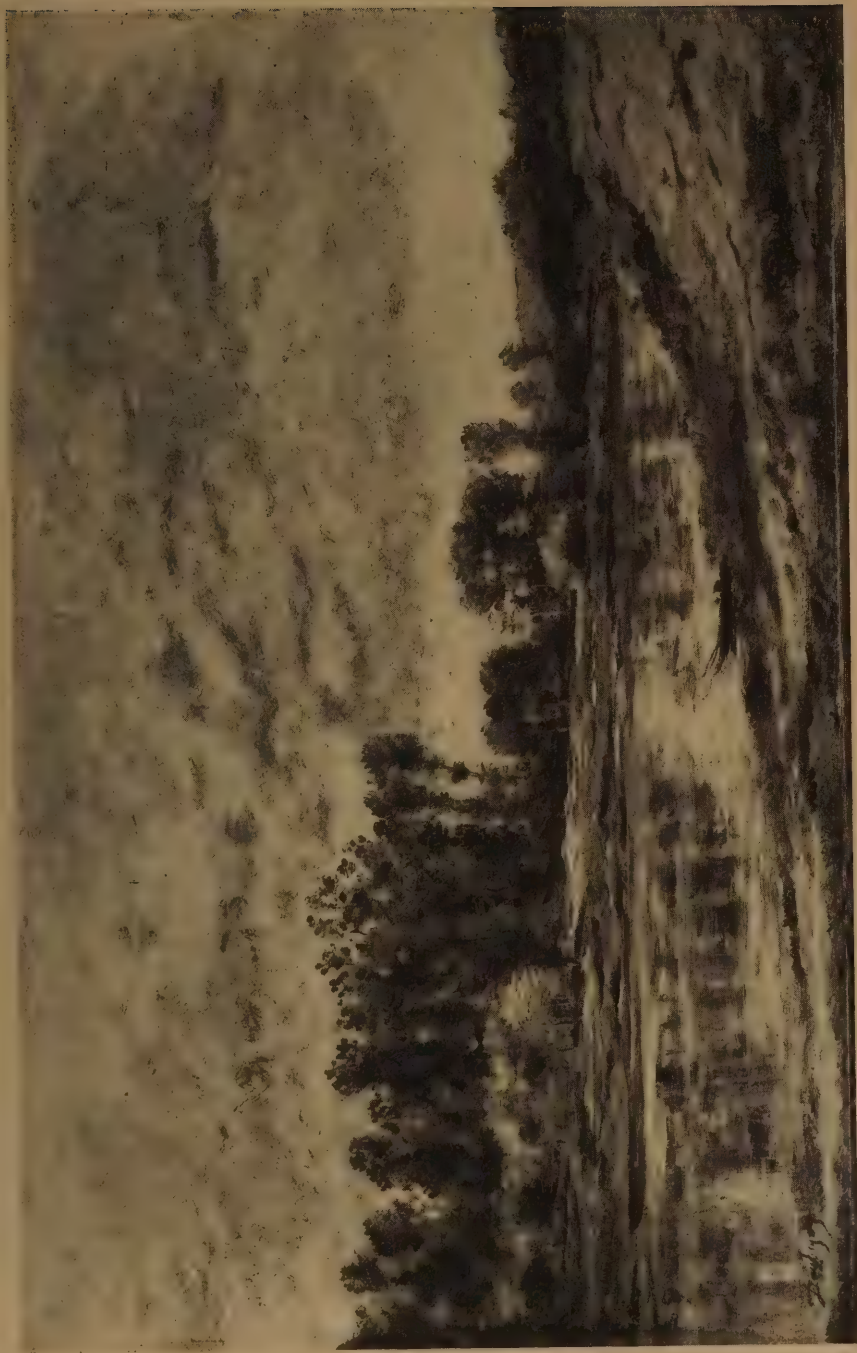
Height, $13\frac{3}{4}$ inches; length, $22\frac{1}{4}$ inches

2700 - C. S. Seymour
THE Oise—a fluent shimmer of blue, green and silver-gray reflections—traverses a landscape placidly joyous on a bright and peaceful summer day, the abodes of men shut out by trees or hills and only nature seen on every hand. The sky is a beautiful turquoise-blue, underlain by active and pervading cumulations of the aerial vapor in tones of gray, white, cream and purplish-brown, which thicken toward the horizon. On the right, near the foreground, the bank of the river is a low, wild green field. On the left and extending nearly across the picture the farther bank has a low, irregular border of green grass, back of which lines, groups and masses of short and tall trees give variety to the cool, green and sunlit prospect. Under the foreground bank on the right the figure of a man is seen bending over in his punt.

Signed at the lower left, "DAUBIGNY."

From M. MALLET, Paris. 66/03. Fassxx-

.10248 Purchased from M. KNOEDLER & Co., New York. Sept/04. Sxx -



No. 13

THE COMING STORM

BY

JULES DUPRÉ

No. 13

JULES DUPRÉ

FRENCH 1811—1889

THE COMING STORM

Height, 17 $\frac{1}{4}$ inches; length, 23 $\frac{1}{2}$ inches

A ROAD from the central foreground curves about a high bank on the right where a few trees grow—their foliage touched by autumn—and disappears over the crest of a low hill where at the left a brown cottage stands half-concealed by the contour of the ground. Before the cottage, on the left, is a thick clump of trees, with reddened bushes growing below them by the wayside. A peasant is crossing the road toward the cottage, his figure seen in full sunlight, which illumines curling masses of gray-white clouds that are swirling across a deep blue sky. On the right, however, the darkening clouds of a summer storm, or shower, are gathering and coming on, their advance edges just entering the picture.

Signed at the lower right, "JULES DUPRÉ."

5248. Arnold - Tripp Aug 1886, No 12500 - H. Richmond Nov 19/88 - \$NXXX -

From the collection of WALTER RICHMOND, New York, 1899: No. 52. \$4750, F. A. Bell

Fred. Q. Bell - Jan/06. XXXX -

10911 Purchased from M. KNOEDLER & Co., New York. Jan/06 \$XXX

C 2936, April 27/03, Mrs S. B. Beckman \$85xx, Returned

C 3110 - Taken in Stock No 10911 - \$Kxxx -



No. 14

*PATH IN THE ROCKS—FOREST
OF FONTAINEBLEAU*

BY

NARCISSE VIRGILE DIAZ DE LA
PEÑA

No. 14

3200
NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH 1807—1876

droys
mitt.

PATH IN THE ROCKS—FOREST OF
FONTAINEBLEAU

3200 " Height, 15 inches; length, 20 $\frac{3}{4}$ inches

N. B. Thompson

A BROAD path through an open part of the forest is seen in the left foreground, where it passes amid huge blue-gray boulders which are crusted over with green. Among them short but sturdy trees have found root, and at the foot of one of these a peasant woman in brown, white and red is seated with her back against the trunk. The path touches the edge of a pond in the middle distance whose still water reflects the trunks and foliage of a clump of green trees on its border. Beyond is a flat green field in sunshine, and in the distance are rounded hills. The sky is thickly bestrewn with light gray-white and brownish clouds.

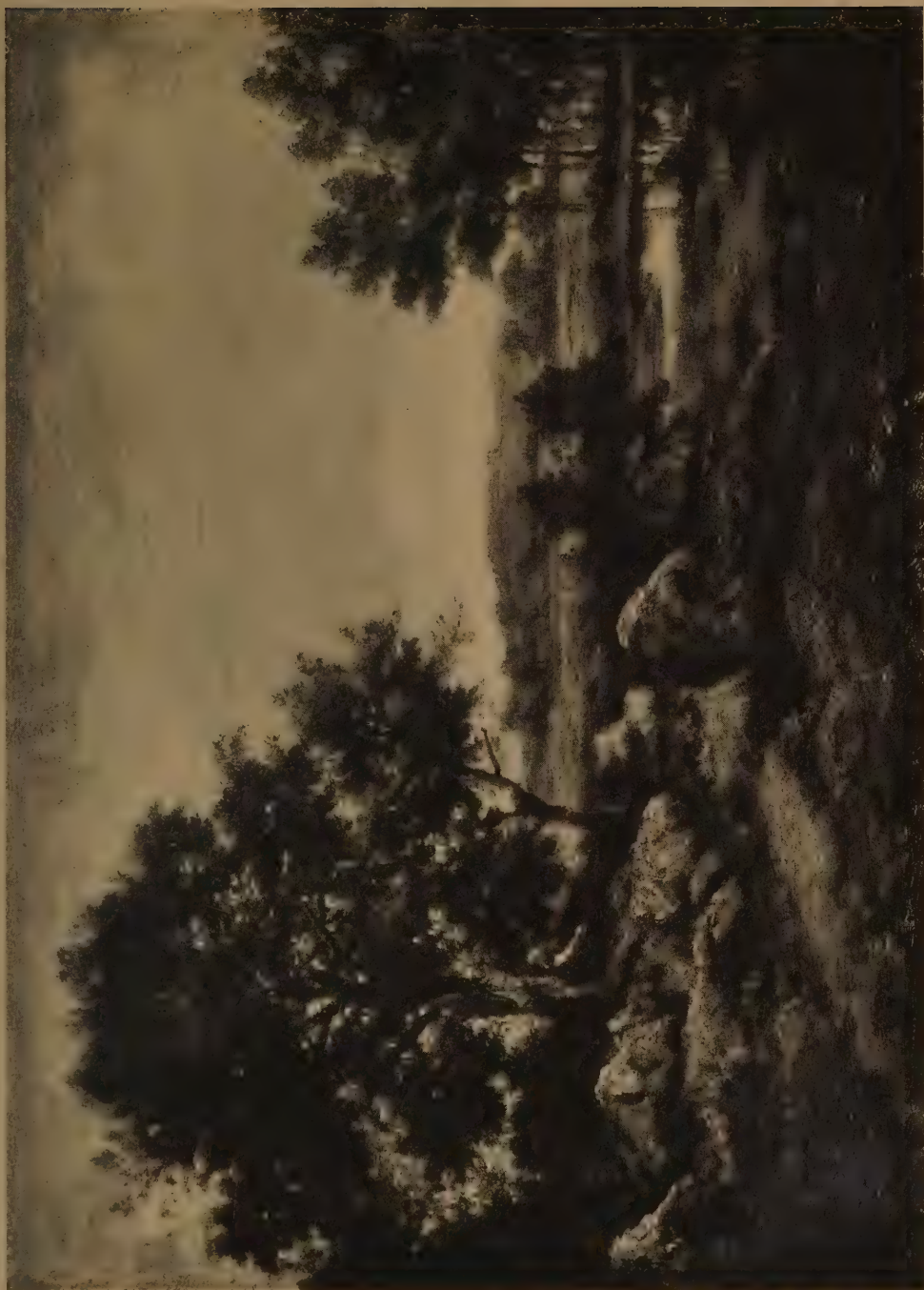
Signed at the lower left, "N. DIAZ."

From the collection of BARON DE LA ROCHETTE, Paris.

m. mallet march/04. Favxxx-

10443 Purchased from M. KNOEDLER & Co., New York.

Sept/04. SSxxx-



No. 15

LE SENTIER AU PRINTEMPS

BY

JEAN BAPTISTE CAMILLE COROT

No. 15

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796—1875

LE SENTIER AU PRINTEMPS

Height, $28\frac{3}{4}$ inches; width, $20\frac{1}{4}$ inches

30.0000 -

Scott & Fowles Co.

A ROAD so little used that it is well grass-grown enters a glade between sloping banks, where blossoming wild flowers, kissed by the sunshine, brighten the loose, tall grass. The silvery-white trunk of a slender and sinuous birch tree stands out from a group of Corot's feathery trees on the right, while on the left some stouter and darker trees rise above the picture. Beyond them a line of green and rounded hills dotted with dwellings curves into the background toward the right, enclosing the corner of a pond, before which in the middle distance a group of figures are seen. They are sitting and standing in the grass of the roadside, some in shadow, and one who wears a bright red waist and a white cap in the sunlight.

Signed at the lower right, "COROT."

From the collection of P. L. EVERARD, Paris, 1873. - *Inu 5550-7*

From the FREMYN Collection, 1875: Catalogue No. 14. *Inu 3200-7*

Exhibition of "Cent Chefs-d'Œuvre," 1892: Catalogue No. 58.

From the collection of A. SOUBIES, Paris.

Recorded in "L'Œuvre de Corot," by ALFRED ROBAUT and ÉTIENNE MOREAU-

NÉLATON: No. 1963, Volume III.

B. & Co July 104. Fiv xxx-

10484 Purchased from M. KNOEDLER & Co., New York.

Sept 104 90. xxx-



No. 16

VENICE

BY

FRANCESCO GUARDI

No. 16

FRANCESCO GUARDI

ITALIAN 1712—1793

VENICE

Height, 12 $\frac{3}{4}$ inches; length, 16 $\frac{1}{4}$ inches

2600 "

Charles B. Warren

THE canal filling the foreground is a deep blue-green, and in the distance to the right of the center the water seems to connect with a pale, greenish-blue sky, with suggestions of pinkish and faint purple clouds near the horizon. The spectator looks across the canal, toward the left, to the mass of the white and pink Church of San Giorgio Maggiore, with its imposing façade and massive dome, overtopped at the extreme left by the campanile—all in strong sunshine, which causes their reflections to brighten the dull canal. On the church plaza are people in varicolored costumes, and the canal is dotted with gondolas and light sailing-boats which cause white ripples in the water.

The Palladian Campanile of San Giorgio, which appears in this painting by Guardi, tumbled in 1774, breaking up a service and killing a monk, and also injuring two others. The tower was rebuilt later by Benedetto Buratti, and in its present form has the conical top with which visitors are familiar, resembling that of The Campanile.

Collection of EUDOXIE, Countess of Lindsay.



No. 17

THE CONCERT

BY

PIETER DE HOOGHE

PIETER DE HOOGHE

DUTCH 1632—1681

THE CONCERT

Height, $25\frac{3}{4}$ inches; length, $29\frac{1}{4}$ inches

86 on "

Mr. Paul Merck

IN a severely plain interior, whose walls and beamed ceiling give a background of olive and mahogany-brown, a group of friends are struggling with some music. A man in a broad-brimmed hat, broad white collar and pale-red coat sits at a harpsichord, his back to an open casement window, striking desultorily some notes with one hand and holding a music book open on its rack with the other. A young woman in a pale-green skirt and brilliant golden-yellow overskirt and bodice, low about bust and shoulders, sits in front of the instrument with a music book on her lap, gazing dejectedly at the floor as though discouraged or out of spirits. Another young woman in an ermine-trimmed cloak behind her looks over her shoulder at the music, with a languidly smiling and half-interested expression, as she keys up a lute. An older woman is entering the room with a wine-glass, from a doorway through which a sunny street and walking figures are seen.

Mentioned in Dr. C. HOFSTEDE DE GROOT'S "Catalogue Raisonné," Volume I, page 516: No. 149.

From the collection of SERVAD, Amsterdam, 1778: Catalogue No. 43. - 57 *Flauns*

Collection ENGELBERTS & TERSTEEG, Amsterdam, 1808: No. 73. - 121 *Flauns*

Collection A. R. JOLLES, Amsterdam, 1812.

Collection BARON E. DE BEURNONVILLE, Paris.

Collection DESMOTTES DE LILLE, Cabinet L. D.

Collection Mr. X of Cambrai and Dr. HELLIS of Rouen, 1889: No. 9.

Purchased from Durand-Ruel,



No. 18

*VIEW NEAR THE WEALD OF
SUSSEX, 1830*

BY

PATRICK NASMYTH

No. 18

PATRICK NASMYTH

ENGLISH 1787—1831

VIEW NEAR THE WEALD OF SUSSEX, 1830

(Panel)

Height, $8\frac{1}{2}$ inches; length, $12\frac{1}{2}$ inches

A ROAD from the foreground passes through a cut between tree-topped rocks, which rise at either side against a pale-blue sky where light cirrus and cirro-cumulus clouds float in bright sunshine. In the middle distance the road makes an abrupt descent, the top of a covered wagon being seen on its way down the farther side. At the crest are two figures, in sunlight, a man on horseback and a woman walking beside him, and another man is seated on a rock by the roadside in the foreground. The figures at the crest are looking out over The Weald, a great plain of pasture lands and groves, the trees appearing in sunshine and shadow, with flocks grazing in various places, and in the distance a square tower or steeple rising above the horizon line.

Signed at the lower right, "PAT'K NASMYTH, 1830."

From Messrs. LAWRIE & COMPANY, London. July/95, £MSN. 2

7914. Purchased from M. KNOEDLER & Co., New York. Feb/06 ails.



No. 19

*LANDSCAPE WITH BOY AND
DONKEY*

BY

JOHN ("OLD") CROME

No. 19

JOHN ("OLD") CROME

ENGLISH 1769—1861

LANDSCAPE WITH BOY AND DONKEY

Height, 16 inches; width, 12 $\frac{3}{4}$ inches

1500" *Nm. Sloane*
BUSHY trees at the left rise out of the picture, their rich green foliage picked out with light spots where the sunshine touches outstanding leaves high up, and their trunks at the base accentuated in strong sunlight. On a bank at the right are two short pollarded willows, and in the shadow of this bank a road, which in the middle distance has rounded the bank, comes forward into view, crossing a narrow stream by a ford. A boy in a blue coat, with a red necktie, who has just forded the stream on his brown donkey, is riding up a gentle rise into the foreground, and his dog turns to look at a young woman in red, who has come to the brook with her water jar and stands leaning against the single hand-rail of a narrow foot-bridge.

Purchased from P. & D. Colnaghi's Stock.



No. 20

FLUELEN, LAKE OF LUCERNE

BY

JOSEPH MALLORD WILLIAM
TURNER, R.A.

No. 20

14400
JOSEPH MALLORD WILLIAM TURNER, R.A.

ENGLISH 1775—1851

FLUELEN, LAKE OF LUCERNE

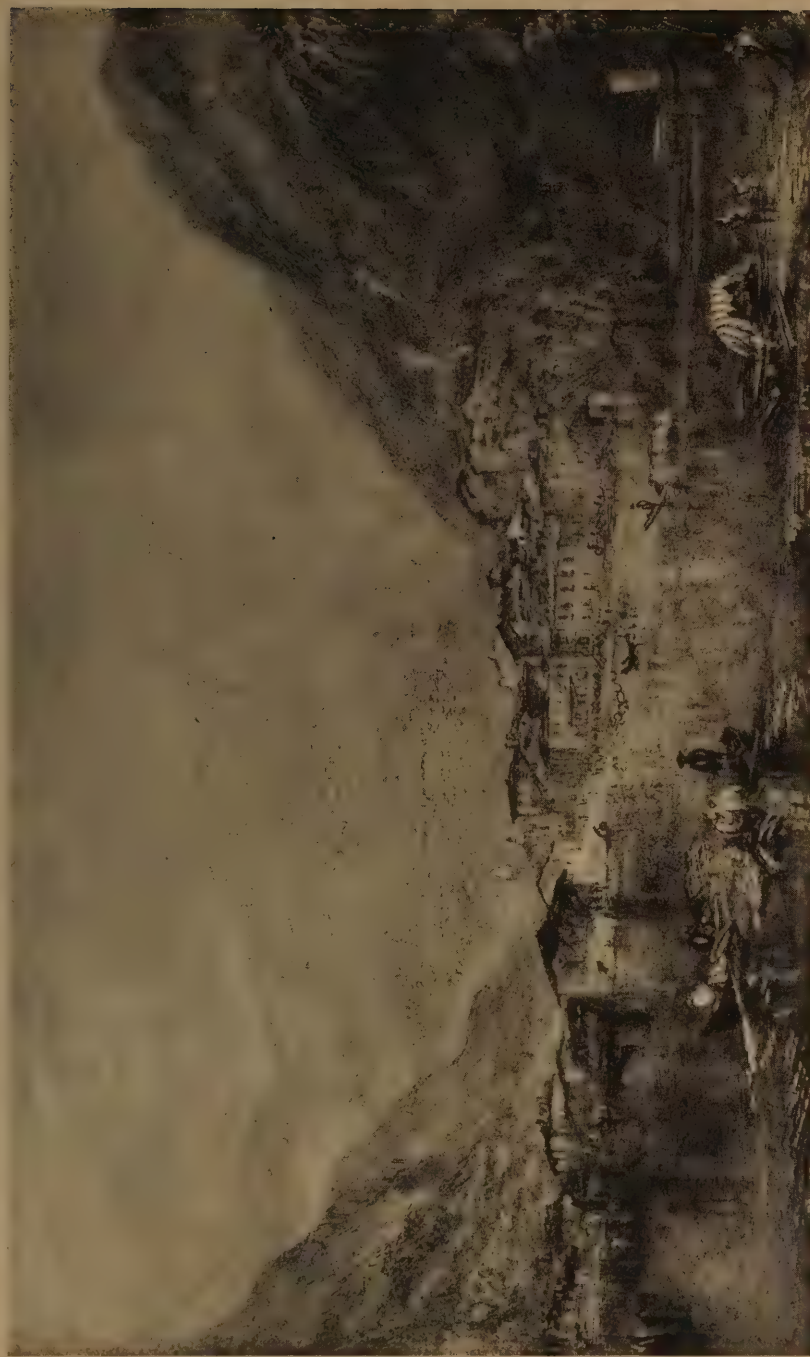
(Water Color. Painted about 1840)

Height, $11\frac{1}{2}$ inches; length, $18\frac{3}{4}$ inches

14400
THE mountains tower to right, to left and in the background, their stupendous flanks full of color. On the right they are green and blue as well as red and yellow, and on the left, which is in higher light, a reddish-yellow predominates, with suggestions of a green tinge. In the distance they appear in a luminous haze of subdued but bewildering iridescence. In the valley of the middle distance the buildings of the town are scarcely less colorful, grouped about the shore of the lake, on which in the foreground are seen many boats and rafts with figures bright in the sunshine, while the water is filled with dazzling reflections of baffling hues.

W. W. Seaman Agent
One of the noted drawings made for the father of John Ruskin. Formerly in the collection of Abraham Haworth, Esq., England.

Purchased from SCOTT & FOWLES COMPANY, New York. # 25xxx-



No. 21

A LADY OF QUALITY

BY

GEORGE ROMNEY

No. 21

GEORGE ROMNEY

ENGLISH 1734—1802

A LADY OF QUALITY

Height, 30 inches; width, 25 inches

40100
40.100"
Scott & Fowles Es.
SHE is looking directly at the spectator from a nebulous background of olive-yellow and brown tones, mingled below with lighter effects, and is shown in head and bust, turned to the left and facing three-quarters front. She is a young woman with clear features and trim figure, the bust partly exposed by her tight-fitting bodice, which has wide, flowing sleeves caught near the shoulder in gold armlets. The low corsage is edged with delicate lace. Her gown has a pale-olive tone, deepening below to an olive-brown. Her brown hair, done high on her head and curling low back of her neck, is loosely bound in a twisted cord of brilliant yellow.

The canvas is rectilinear but the portrait is painted in an oval.

From sale at CHRISTIE'S, London, June 25, 1904: Catalogue No. 78. - £ 3465 -

Agnew



No. 22

PORTRAIT OF A LADY

BY

SIR HENRY RAEBURN, R.A.

No. 22

SIR HENRY RAEBURN, R.A.

ENGLISH 1756—1823

16000 MKB
PORTRAIT OF A LADY

(A member of the De Vere family of Craighall, Midlothian, Scotland)

Height, 30 inches; width, 25 inches

21000

S. Knoedler & Co.

A YOUNG woman, her pink lips slightly parted in an expression of easy good-nature, rather than animated interest, is seated turned slightly toward the left and facing the front directly, and is shown at half-length. Her chestnut hair in ringlets curls about her cheeks and temples, partly obscuring one eye, it falls so low, but is parted over the center of the forehead. The forehead comes well into the strong light that falls full on her face and on her breast, which is liberally exposed by her low, cream-white gown which shows notes of old gold. She wears also a ruby cloak which is thrown back in careless folds, and she sits in an easy posture, leaning slightly back to her right. The background is dark.

Exhibited at the Edinburgh Loan Exhibition, 1901: Catalogue No. 148.

Previously in the collection of Mr. ARTHUR SANDERSON, of Edinburgh, who purchased it from the family.

Shown at the Scottish Old Masters Exhibition, Grafton Gallery, London, 1895.

Mentioned in Sir WALTER ARMSTRONG'S "Raeburn," 1901, page 115.

Exhibited at the Loan Exhibition of M. KNOEDLER & CO., New York, 1912:

No. 23.
Twelfth Jan/06. £5xxx-
10968 Purchased from M. KNOEDLER & CO., New York. Feb/06. 01xxx-



No. 23

PORTRAIT OF MRS. JORDAN

BY

JOHN HOPPNER, R.A.

W.K.B.
No. 23

21000
JOHN HOPPNER, R.A.

English 1758—1810

21000
PORTRAIT OF MRS. JORDAN

Height, 30 inches; width, 25 inches

21000

For W.K. Bixby
M. Schroeder Co.

A BRIGHT-EYED young woman of cheerful, smiling expression, who is seated facing slightly toward the left, turns her head forward and looks quizzically at someone back of the spectator and to his right, her closed cupid's-bow lips a deeper red than her rosy cheeks. She is gowned in black and a grayish-brown and wears a wide, purplish-pink sash, and her low corsage has a wide edging of white lace. Her powdered hair or wig curls freely about her head, framing her cheery face and falling thickly back of her shoulders, and is bound with a fillet of white lace, a flowing end of which flies forward over one shoulder. Conventional background of a broad, sunlit landscape and a dark blue sky.

From a private collection in England.

Purchased from Messrs. LAWRIE & COMPANY, London. Nov/04 Loix -





No. 24

PORTRAIT OF WILLIAM HENRY,
DUKE OF CLARENCE
(*afterward* KING WILLIAM IV)

BY

THOMAS GAINSBOROUGH, R.A.

28000
S.F. No. 24

THOMAS GAINSBOROUGH, R.A.

ENGLISH 1727—1788

28000
PORTRAIT OF WILLIAM HENRY, DUKE OF
CLARENCE (afterward KING WILLIAM IV)

Height, 30 inches; width, 25 inches

28,000

Scott & Lowles Co.

His Royal Highness is portrayed as a youth with full, florid face, deep blue eyes, and mouth with a tendency to be pursed, yet with a pleasant, affable expression. He wears a brown-gray wig with a formal curl over each ear. He is shown at half-length, standing, with the hands included, his hands being crossed before him on the hilt of his sword, on which he lightly rests, and one hand holding his large dark hat. He is facing the left, three-quarters front, in his naval uniform, wearing a blue coat with lace cuffs, a lace ruff, and a gray waistcoat which is crossed by a broad green sash. On his breast is the star of an order. He is painted against a conventional sky background.

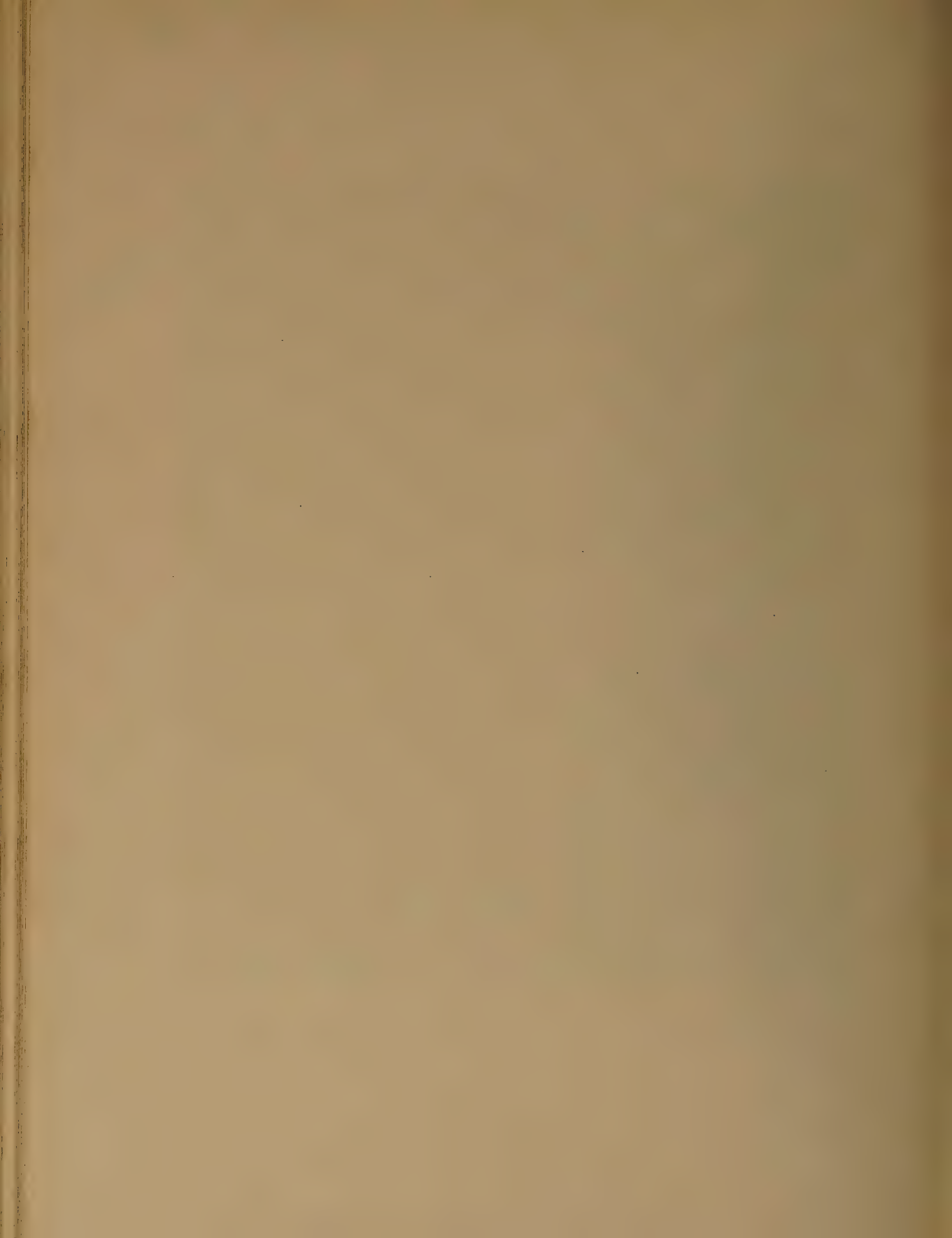
Mentioned in "Gainsborough" by MORTIMER MENPES, text by JAMES GREIG;
1909; page 171.

From the DUKE OF CAMBRIDGE sale at CHRISTIE'S, London, 1904: No. 86. £1575
a. Wintheimer

Exhibited at the Loan Exhibition of M. KNOEDLER & Co., New York, 1912:
No. 9.

10478 Purchased from M. KNOEDLER & Co., New York. Sept 104 - QI-SXX -





No. 25

LADY MARY ANNE BEAUMONT

BY

SIR THOMAS LAWRENCE, P.R.A.

20500
M.H.B.
No. 25

SIR THOMAS LAWRENCE, P.R.A. *G. mist+*

ENGLISH 1769—1830

LADY MARY ANNE BEAUMONT

20.500 Height, 36 $\frac{1}{4}$ inches; width, 28 inches

S. Knoedler Co.
THE three-quarter length portrait of a smiling young woman with rounded and rosy cheeks, bright blue eyes, and rich black hair which is in loose waves over her head and curls about her temples. She wears a low-necked gown of pearl-white, with transparent sleeves caught at the shoulder with jewels, jeweled bracelets and a sapphire ring. Her varicolored silken girdle joins its iridescence to the brilliance of the jewels, and a deep, glowing yellow drapery curls from behind her over her knees. She is seated, turned toward the right but facing the spectator with frank, ingenuous gaze, and her hands lie on the yellow drapery in her lap. The conventional background is in brownish-olive and deep green tones.

Lady Beaumont was the eldest daughter of Dr. William Howley, Archbishop of Canterbury, and married in 1825 Sir George Howland Willoughby Beaumont, eighth Baronet. She died in 1834.

Exhibited at the Loan Exhibition of M. KNOEDLER & Co., New York, 1912:

No. 19.

P. S. Colnaghi & Co. Oct/1902 - L.A.N.M.S.

10031. Purchased from M. KNOEDLER & Co., New York.

af/05 m.x.x.x-



No. 26

*PORTRAIT OF LADY ELIZA-
BETH TWISDEN*

BY

GEORGE ROMNEY

No. 26

GEORGE ROMNEY

ENGLISH 1734—1802

32000
PORTRAIT OF LADY ELIZABETH TWISDEN

Height, 50 inches; width, $39\frac{3}{4}$ inches

82,000
A DIGNIFIED and stately young woman ~~of generous figure~~, her head all but encompassed in a mass of loosely puffed, red-brown hair, is portrayed at three-quarters length, seated, turned to the left, and facing three-quarters front. She has large and bright eyes of self-possessed expression, and a delicate cupid's-bow mouth, and her cheeks are faintly pink. The light strikes broadly upon her high forehead and tapering neck. Her décolleté gown is of a creamy-white, soft material, the skirt and sleeves being draped in graceful folds, and is embroidered in gold. ~~The nearer knee is crossed over its mate, and in one hand resting on her lap she holds a small, leather-bound volume tooled in gold, the title label in red, and the other hand is extended about her knee.~~ The flesh tones are warm and fresh, and the background is a neutral one with notes of brown, gray, olive and turquoise-green.

Scott & Fowler Co.
She was the daughter of Admiral Sir Francis Geary, Bart., was baptized in 1754, and in 1782 married Sir John Papillon Twisden. She died in 1816.

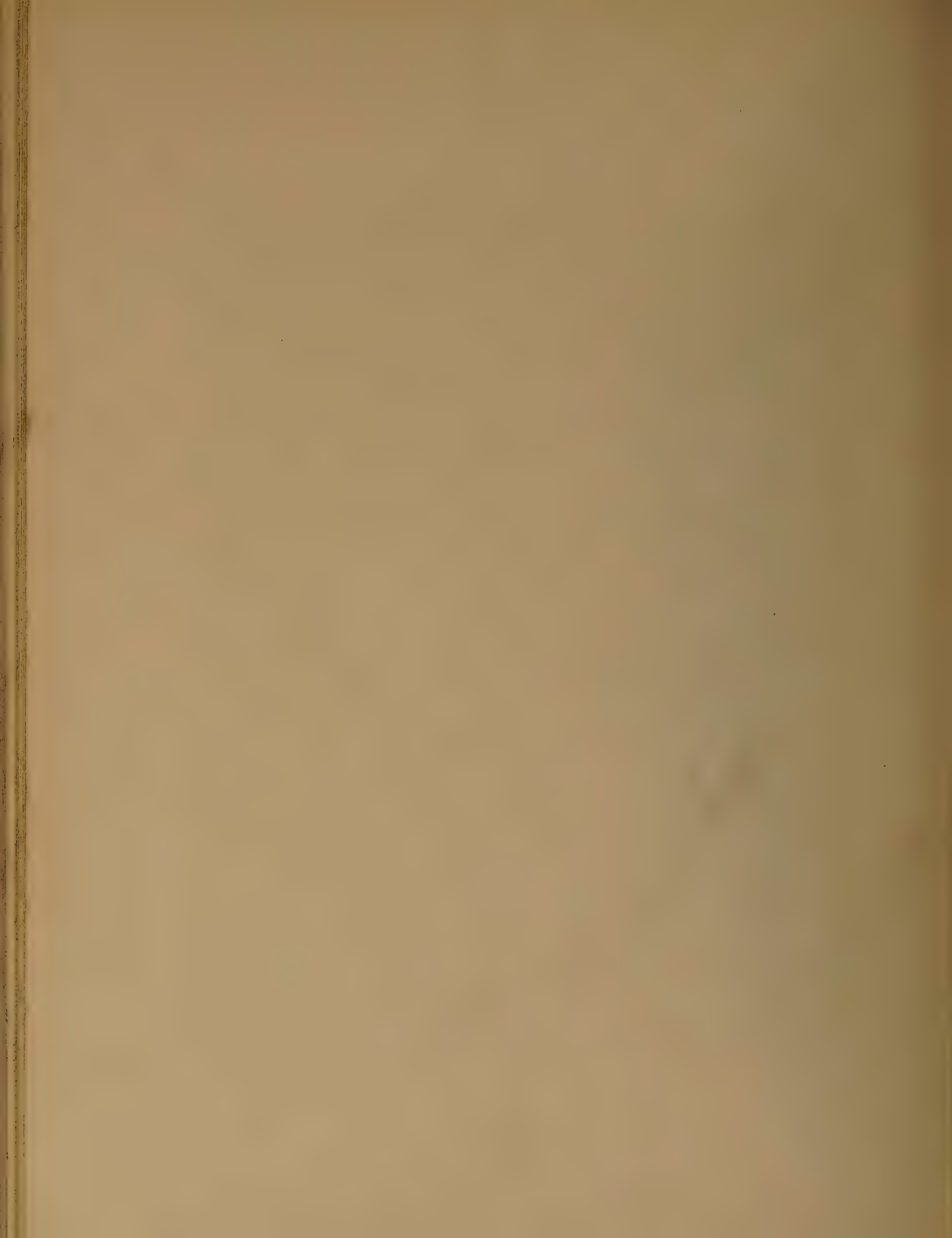
Mentioned in HUMPHRY WARD and W. ROBERTS' "Romney," 1904: Vol. II, page 161.

Exhibited in the Grafton Gallery, London, 1900: No. 61.

Previously owned by Sir WILLIAM NEVILLE M. GEARY, a member of the family.

Purchased from Messrs. LAWRIE & COMPANY, London. No/04 Lxxxx -





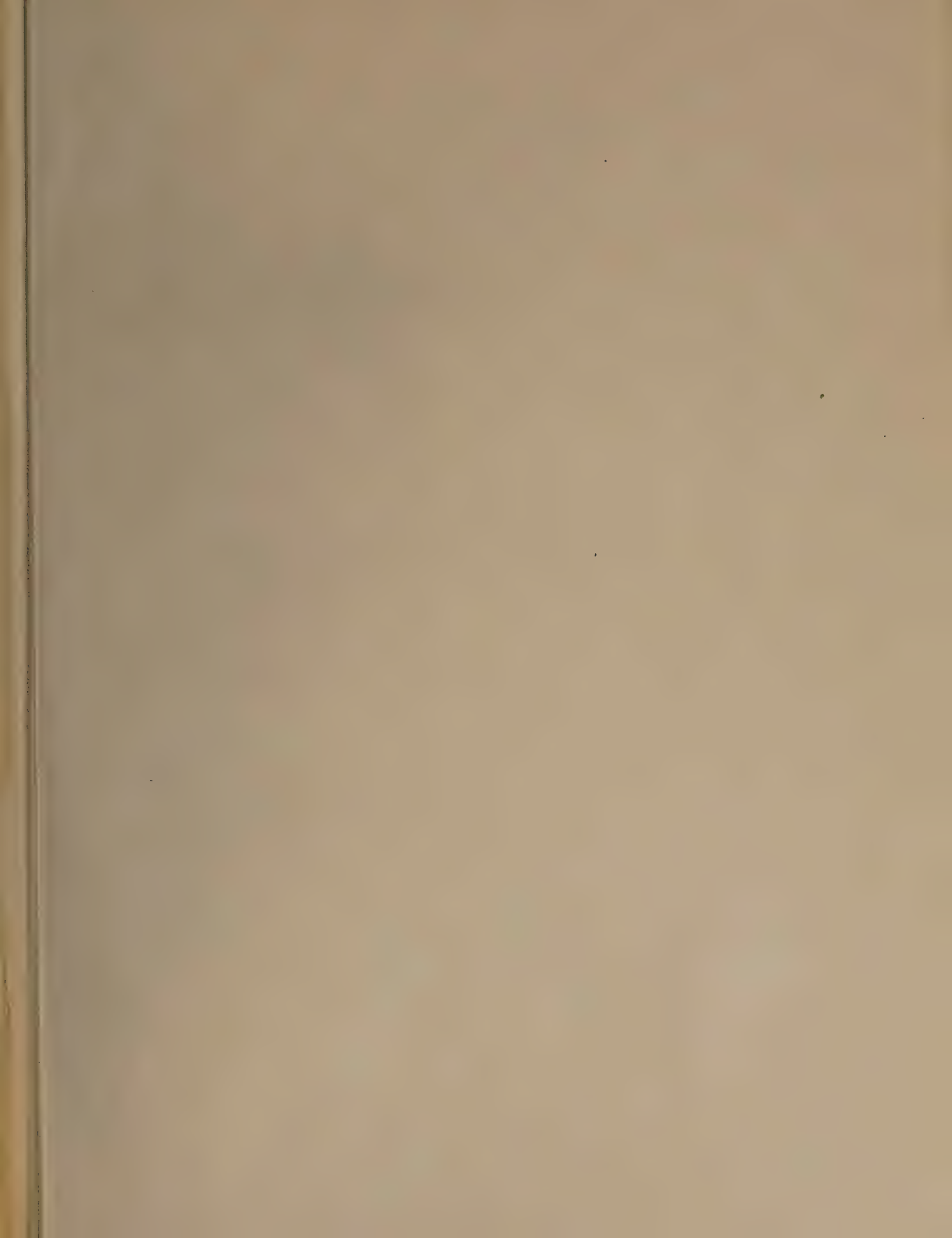
AMERICAN ART ASSOCIATION,

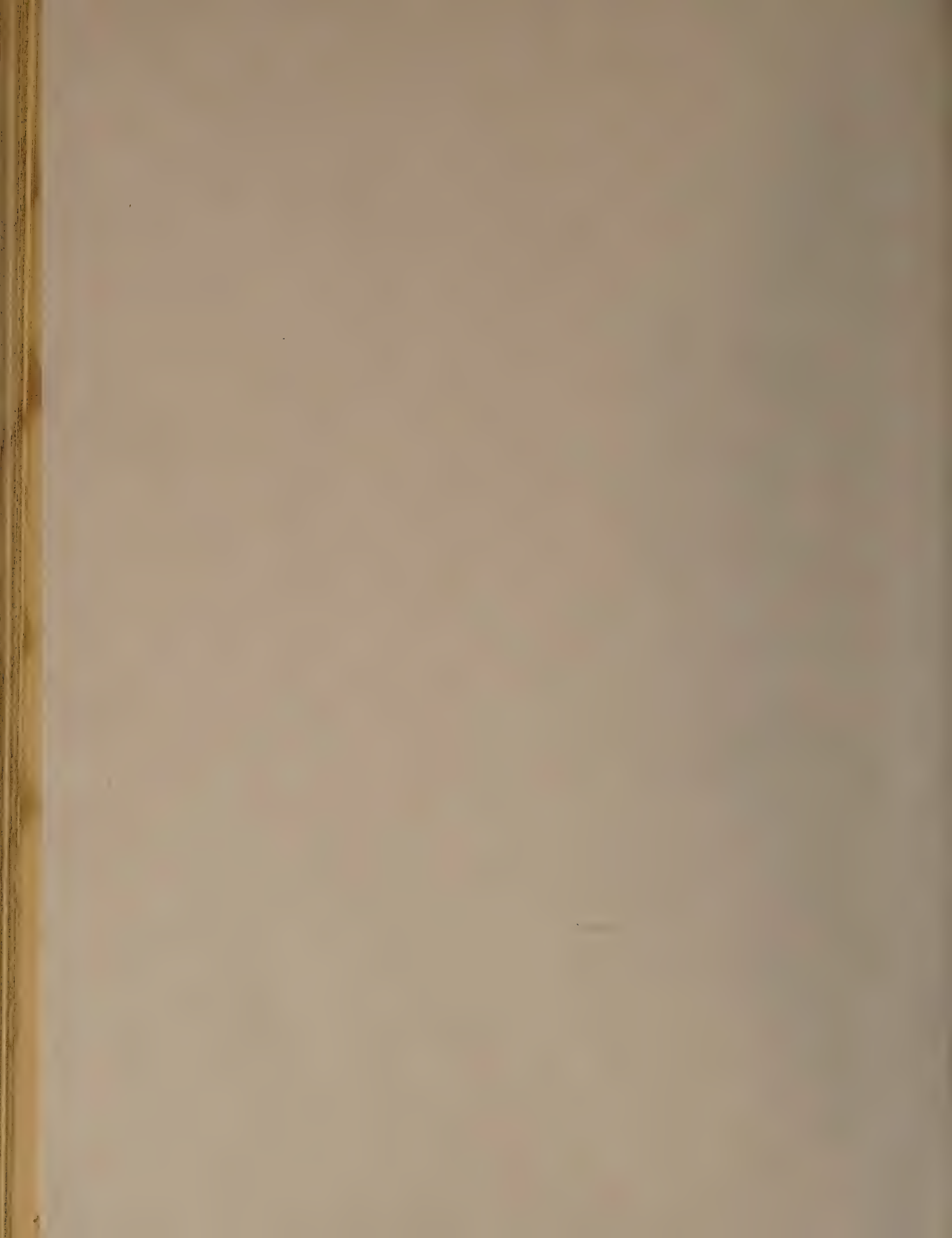
MANAGERS.

THOMAS E. KIRBY,

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